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The Commercial and Social Presentation of Speculative Fiction in the 21st Century

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(Re)shaping Genre: The Commercial and Social Presentation of Speculative Fiction in the 21st Century

Lucija Mercer

A dissertation submitted to the University of Bristol in accordance with the requirements
for award of the degree of Doctor of Philosophy in the Faculty of Arts.

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Abstract

Since the beginning of the 21st century, the speculative fiction genre has evolved significantly; new subgenres have emerged and those already in existence underwent several changes. Though once regarded as pulp, speculative fiction has now rooted itself in the mainstream, dominating large sections of the book market. However, as this is a relatively new development, little has been written on the specifics of the changes that speculative fiction has undergone; the works that address science fiction and fantasy, speculative fiction's main two genres, primarily focus on the history of the genres up to the turn of the century. Furthermore, these works approach speculative fiction genre from a mainly literary standpoint, neglecting the aspect of speculative fiction books as commodities which are produced, designed, sold, and marketed by booksellers and publishers.

This thesis addresses the question of the way speculative fiction is presented and perceived in the 21st century. It explores the concept of genre, the way readers perceive it and the way it functions as a system of categorisation; it also investigates the relationship between genre and publishing. Focusing on a series of quantitative analyses, this research demonstrates how speculative fiction, its perception, and its presentation changed between the late 20th and early 21st century and explores the role publishers might have played in this process.

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At this point, my thesis is inextricably linked with Cambridge and its tiniest residents who brightened my days during my time there: the bullfinch that liked to sing on the tree in front of my window; all the neighbourhood cats who let me pet them (even the one who sneaked into my bedroom and scared the hell out of me that one time); the duck couple in Parker's Piece who remained forever undeterred by cyclists and passers-by; and all the creatures big and small I encountered on my commutes to West Cambridge Site. Thrive on.

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Author's declaration

I declare that the work in this dissertation was carried out in accordance with the requirements of the University's Regulations and Code of Practice for Research Degree Programmes and that it has not been submitted for any other academic award. Except where indicated by specific reference in the text, the work is the candidate's own work. Work done in collaboration with, or with the assistance of, others, is indicated as such. Any views expressed in the dissertation are those of the author.

SIGNED:

DATE: 28 February 2019

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Introduction

Speculative fiction, as Gill (2013) writes, is a “widely read but ill-defined grouping of works”. The term has historically been used to describe a subset of science fiction (Nicholls and Langford, 2015), or even a completely separate genre (Osiewicz, 2017). During the late 20th century, however, speculative fiction has come to represent a ‘super category’¹ containing science fiction, fantasy, and horror genres, as well as other works with elements of fantastic, supernatural, or ‘weird’ that are often hard to classify as belonging to any of the other popular genres (Lilly, 2002; Neugebauer, 2014; Osiewicz, 2017). This makes speculative fiction an especially complex and ‘fuzzy’² literary category whose boundaries, as well as exact contents, are often hard to determine.

Since the beginning of the 21st century, the speculative fiction genre has evolved even further: a number of new subgenres has emerged, while those already in existence underwent several changes (Killheffer, 2000; Gill, 2013). While speculative fiction was predominantly regarded as pulp literature during the 20th century, the early 21st century saw it rooting itself in the mainstream and dominating large percentages of the book market (Vanderhooft, 2010; Chadwick, 2013). To further add to the complexity of the term, ‘speculative fiction’ now describes not only a literary but also a commercial category, one that is often used synonymously with the label of ‘science fiction and fantasy’, speculative fiction’s two core subgenres.³

Because the continued evolution and mainstream popularity of speculative fiction is a relatively new development within a complex subject, little has been written on the specifics of the changes that speculative fiction as a ‘super category’ of genres (Osiewicz, 2017) has undergone, such as the changes in its subgenre makeup. The works addressing science fiction and fantasy, speculative fiction’s two core genres, primarily focus on the history of the two genres up to the turn of the millennium (Mendlesohn and James, 2012; Vint, 2014), their

¹ See page 105.

² See page 76.

³ Speculative fiction as a genre and a category, including its history, is further discussed in the Speculative Fiction section of the Current Scholarship and Theory chapter.

subject matter (Schalk, 2018; Thomas, 2013), and their relation to the wider sphere of literature and society (Thomas, 2013; Vint, 2014).⁴ Similarly, most previous studies that do exist on the topic of genre perception – that is, how a genre is seen and understood in society⁵ – have either focused mostly on genres other than speculative fiction (Jain, 2003; Williams, 2007; DiVisconte, 2009) or on a different, earlier time periods (Moody, 2007).

Furthermore, the abovementioned works approach the speculative fiction genre chiefly from a literary standpoint, neglecting other ways in which works of speculative fiction exist within our society: firstly, as a reflection of a concept of speculative fiction genre as perceived and experienced by readers, critics, and academics, and secondly, as commodities which are produced, designed, sold, and marketed by booksellers and publishers. By contrast, the subject of contemporary speculative fiction publishing has been left largely unexplored. We know that, overall, the second half of the 20th century saw the decline of the so-called ‘gentleman publisher’ and the rise of profit-driven multinational publishing conglomerates. However, while this process is relatively well-documented, there is little written on the topic of how the publishing industry and its increasing dependency on new marketing methods (Baverstock, 2015, p.27, p.40, p.45) impacted speculative fiction in terms of perception and presentation — that is, how the genre is seen and understood in society, and how publishers present the genre through various marketing materials, as well as through other publisher’s peritexts such as a title’s front cover art (Genette, 1987, p.16).

The aim of this thesis is to offer a better understanding of the way(s) in which speculative fiction is presented and perceived in the 21st century, and how this has evolved since the 1990s. In specifics, I will explore what role publishing and marketing in the UK and abroad might have had in the production, shaping, and re-shaping of the speculative fiction genre, and consequently the ways in which it is perceived by the wider public. With this in mind, this thesis seeks to answer the following research questions:

⁴ While these insights are important insofar as they provide a wider context for this thesis, they do not pertain to specific evolutions of the speculative fiction genre on a subgenre level.

⁵ See Appendix A.

1. What specific changes in respect of, for example, subgenre trends and overall genre makeup, has speculative fiction undergone since the late 1990s?

2. Has the way speculative fiction is presented through cover art and perceived by readers changed in any way since the 20th century, and if so, how?

3. Can data sources such as Nielsen BookScan, Goodreads, and Cambridge English Corpus help us answer the above questions? Can they also inform us about publishing marketing practices regarding speculative fiction, and if so, how?⁶

4. Do the answers to the above questions have the potential to contribute to publishing trade practice in respect of speculative fiction more generally? If so, how?

Connecting the subjects of speculative fiction publishing, evolution, and readers' perception of the genre has not previously been attempted in detail in scholarship. This thesis will thus require the construction of an interdisciplinary approach and methodology, whereby I will merge methods drawn from both arts and social sciences, exploring fields such as literary theory, critical discourse analysis, marketing theory, sociology, publishing studies, and digital humanities.

In order to provide a sound theoretical basis for my primary research, I use a combination of four key topic areas as a locus for my enquiry, which I summarise briefly here, but which I return to in greater detail throughout the subsequent chapters of this thesis:

1. Genre as both a category and a socio-historical construct

We cannot analyse perception and presentation changes in speculative fiction without first knowing how genre perception works and how a genre is structured, especially because speculative fiction is a genre that is particularly diverse in terms of subgenres, themes, and archetypes. Aside from being a literary concept, genre is a matter of discrimination and taxonomy, labelling and grouping together texts on a basis of similarity and dissimilarity. However, the way genre is commonly perceived does not necessarily reflect the way it functions as a system of classification. Similarly, the socio-historical aspect of genre is often

⁶ Initially, this question was worded as: "Have the marketing and/or trendsetting attempts of the publishing industry effected any of the above changes?". However, as will be shown in the following chapters, it proved that I could not gather enough information on the topic in order to answer this question thoroughly, and in fact had to shift the focus of my research due to a lack of resources.

overlooked, with genre categories being generally viewed as following a constant and unchanging set of rules.

2. Popular fiction in the 20th and 21st century

When exploring perceptions of contemporary speculative fiction, we also have to address the role and perception of popular fiction in recent history. Popular fiction (a group of genres that include speculative fiction) holds a specific position within the hierarchical system of genres, and subsequently faces certain criticism related to both its contents and its readers. Furthermore, it is regularly contrasted with ‘high-quality’ or ‘serious’ literature in public discourse (see e.g. Berberich, 2015), which inevitably influences the perception of popular fiction and with it, speculative fiction, in the mind of the reader.

3. Speculative fiction

Unfortunately, due to the lack of scholarship pertaining to many of the less prolific speculative fiction subgenres, this research will itself sometimes be restricted to discussing science fiction and fantasy as opposed to speculative fiction as a whole. However, while these two are the most prominent subgenres, science fiction and fantasy are most certainly not the only relevant speculative fiction genres of relevance for this thesis; wherever feasible, therefore, I will explore speculative fiction as representative of a wider group of genres that better reflect the elasticity of categories/definitions, as well as the diverse nature of material being published under the science fiction and fantasy label.

4. Trade publishing, bookselling and marketing

In order to explore the impact that the publishing industry has had on the way speculative fiction is presented to and subsequently perceived by readers, it is necessary to consider how books are being sold and marketed in the 21st century. Contemporary trade publishing (that is, publishing of non-academic texts for a general audience) is an industry of international corporations created through numerous mergers, employing various marketing tactics in order to ensure profit growth. These practices transcend the publishing industry and often present themselves to readers through booksellers, who (in addition to employing their own marketing promotions) work closely with publishers to present an appealing and curated selection of literary works to book-buyers. These marketing tactics, as well as overall changes that the publishing and bookselling industry have seen since the mid-20th century, are likely to have an

impact on how readers view speculative fiction, as well as on the genre's presentation and composition. This is especially obvious when it comes to book cover design, which is a core element of book marketing and the most literal way of presenting a book to a wider audience.

As each of the above four key topic areas represents a wide area of research and scholarship, in employing them in this thesis, I will adopt the following parameters in order to ensure my research keeps to a relevant and manageable scope, as well as to facilitate meaningful outcomes:

- I focus primarily on the late 20th and early 21st century, with the majority of data representing the period between 2000 and 2013, to better reflect contemporary (as opposed to historical) perceptions and presentations of speculative fiction;
- instead of popular fiction in general, I focus specifically on speculative fiction, with a focus on fantasy and science fiction as the main speculative fiction subgenres;
- similarly, instead of focusing on trade publishing in general, this research targets speculative publishing in particular, again with a focus on fantasy and science fiction;
- finally, wherever possible, I will use the data pertaining to the two main anglophone publishing markets — the UK and the US.

The resulting framework of analysis is intended to find further application as a starting point for future works of scholarship in respect of the contemporary publication of other as yet under-researched genres.

Overview of this thesis

In this introduction, I have so far presented the overall context of this thesis, the four key concerns that will be examined in the chapters that follow, and an overview of the gaps in existing knowledge on the topic of speculative fiction perception and publishing. I have also listed the main questions on which this research will focus, the key works I use to provide a theoretical basis for my thesis, the parameters of my research, and the contribution of knowledge that I propose to make. With all of this context in mind, the thesis will adopt the following structure, which I set out here in the format of a chapter breakdown, providing an

overview of the topics and approaches covered in each section of the thesis. In order to preserve the internal coherence of the thesis, I do not attempt to justify my approaches in-depth in this section; instead, I do so in Chapter 1: *Research design*, providing additional information and rationale as necessary in the introduction to each chapter.

Chapter 1: *Research design* explains the core principles underpinning the design of my research and methodology, as well as the reasoning behind adopting these principles. Here I also detail the methods used for the purposes of this thesis, their potential drawbacks and anticipated results:

- a) To gauge potential changes that speculative fiction has undergone in the 21st century, I conduct an analysis of Nielsen BookScan and Goodreads data to track potential changes in speculative fiction's subgenre makeup.⁷ Additionally, the readers' perspective on the topic is gained through an analysis of answers obtained through an online questionnaire.⁸
- b) An analysis of changes in speculative fiction presentation is conducted through a study of cover art of a large sample of speculative fiction bestsellers published in the 21st century.⁹ The way readers perceive the genre is further explored through an analysis of answers obtained through an online questionnaire,¹⁰ while the attitudes of the wider public (including media publications) are investigated through an analysis of Cambridge English Corpus data.¹¹
- c) I present a series of semi-structured interviews which target a selection of speculative fiction editors, publishers, and marketing specialists, in order to explore speculative fiction publishing in the 21st century.
- d) The above primary research methods are supported throughout by a review of current scholarship and theory, which is further discussed below.

⁷ See page 36 for more details on this analysis, with results discussed in Chapter 3.

⁸ The details of the survey are further explored on page 57, while the discussion of the results can be found on page 194.

⁹ The methodology behind this analysis is further explained on page 66, with results discussed in Chapter 6.

¹⁰ The results of this analysis are explored in Chapter 5.

¹¹ Further discussed in Chapter 4.

Chapter 2: *Current Scholarship and Theory* sets out the theoretical framework behind the four key topic areas explored in this thesis and presents a basis for future analysis. As a reminder, these topics are: genre as a category; popular fiction and its perception; speculative fiction, its history, and perception in the 20th and the 21st century; publishing, bookselling and marketing of literature more broadly, including cover art.

The first of the four chapters to focus exclusively on primary research, Chapter 3: *Nielsen BookScan, Goodreads, and the changes in speculative fiction perception and composition* discusses the findings of my analysis of combined Nielsen BookScan and Goodreads data (see page 36 for more details). Specifically, the focus in this analysis is on determining what the combination of Nielsen and Goodreads data can reveal about the potential changes in genre structure and subgenre prominence, and whether readers' perceive speculative fiction works to be either classics, personal favourites, or both.

Chapter 4: *Perception of speculative fiction as reflected by the Cambridge English Corpus* contains several analyses exploring the way speculative fiction is presented in British public discourse through use of the Cambridge English Corpus (see page 50 for more details). A deeper inquiry is made into the ways fantasy and speculative fiction are described in the media, and the frequency with which various genres appear in the Corpus.

Chapter 5: *Survey: results and insights* presents the results of the survey conducted for the purposes of this thesis (see page 55 for more details) and the related data analyses. The questions in the survey sought to explore four primary topics: how various popular genres, including speculative fiction, are perceived by 21st century readers; whether defensive othering (as discussed on page 99) is present within speculative fiction community; the extent to which readers are aware of publisher brands, as well as what drives their purchasing decisions; and how readers think speculative fiction has changed since the 1990s.

Finally, Chapter 6: *Changes in presentation of speculative fiction* discusses the findings of my analysis of 21st century speculative fiction cover art. Aiming to explore the ways publishers present 21st century speculative fiction to readers visually, this analysis tracks various trends in speculative fiction cover design and identifies key visual themes commonly present in contemporary speculative fiction cover art.

Overall, this thesis aims to make a contribution to knowledge both in terms of methodology and in offering insights into speculative fiction perception, presentation, and publishing. In the following chapters, I will explore several still understudied topics (such as speculative fiction publishing and speculative fiction cover design), and supplement others with novel findings gathered from primary research. Finally, by using a mixed methods approach to research, I aim to develop a novel methodological framework for further research into the publishing industry and perception of genre, as well as explore in detail the ways in which speculative fiction is presented and perceived in the 21st century.

Chapter 1: Research design

Due to the interdisciplinary nature of this thesis, and as outlined in the introduction, a mixed methods approach to the research promised to be the most suitable. I therefore planned to adopt the following methods¹² in the research for this thesis:

- a) a review of current scholarship and theory on the topics of genre, societal perception of popular literature, speculative fiction, the publishing industry, marketing approaches to publishing, and the role of cover matter in bookselling and marketing;
- b) a series of semi-structured interviews consulting a selection of speculative fiction editors, publishers and marketing specialists;¹³
- c) a globally distributed online survey I conducted in 2017 for the purposes of this thesis;
- d) an analysis of Nielsen BookScan bestseller charts and Goodreads genre categories, which further reflect readers' perceptions of speculative fiction;
- e) an analysis of Cambridge English Corpus data;
- f) an analysis of cover art of speculative fiction bestsellers.

I will now explain the rationale, scope, design, discovery process and effectiveness of using each of these methods in turn.

Current Scholarship and Theory

I structured my analysis of current scholarship and theory around the above-listed four key topic areas (see pp. 21-22), aiming to provide a sense of the scholarly landscape and broader context in which my research is situated. The analysis thus forms a cohesive theoretical basis for my primary research results, which are set out in Chapters 3, 4, 5 and 6, and the methodological design of which I explain in the sections below.

¹² For the tools used in employment of these methods, see Appendix B.

¹³ For various reasons, which I explain below, this turned out to be impossible to achieve, but the work undertaken in respect of this method was instrumental in informing other approaches and conclusions, so I have opted nonetheless to detail this method here.

The first section, *Genre*, addresses the concept of genre, the way readers perceive it, and the way it functions as a system of categorisation. This section forms the basis for discussion about contemporary genre in general and speculative fiction in particular, as well as further exploration of the changes and the way our understanding of genre works. In it, I examine the way we perceive genre as a category, how it is formed, and how it changes with time. Furthermore, I discuss ‘traditional’ definitions and common perceptions of genre, exploring how it functions as a category, and how we as readers learn to identify it, both individually and as members of society. I also examine how the hierarchical system of genres evolves, and how this evolution reflects changes in society.

The second section, *Perception of popular fiction and its readers*, explores the way Western society perceives popular fiction, common criticisms associated with it, and the origin and social function of these criticisms. I further address the question of taste and social hierarchy, the concepts of fandom and defensive othering, and the connection between gender and perception of literary value.

The third section, *Speculative fiction*, considers speculative fiction as a genre: its definitions, its history, and how it was perceived in the 20th century. I also present the main two speculative genres, science fiction and fantasy, and examine the relationship between the two. Finally, this chapter takes a closer look at the concept of defensive othering and the specific criticisms aimed at speculative fiction.

In order to provide a theoretical basis for the exploration of the relationship between publishing and genre, the fourth section (*Publishing and bookselling*) discusses the workings of contemporary publishing industry, with a focus on Anglo-American trade publishing, and the circumstances that led to its state in the early 21st century. I consider the changes that the publishing and bookselling industry in the UK and US underwent in the second half of the 20th century, and the impact these changes have had on the ways books (with a focus on genre fiction) are sold, marketed, and perceived in the 21st century. I also investigate modern publishing and bookselling, the rise of new technologies, and all of these factors’ potential impact on contemporary literature.

The fifth section, *Marketing in publishing*, focuses on the growing role of marketing in publishing and the way books are marketed to and subsequently perceived by the reader. I explore three main trends in 21st century marketing in publishing (market research, prioritisation of ‘big books’ and ‘brand name authors’, and online marketing) and discuss their impact on readers and the publishing industry.

Finally, the sixth section, *Book covers*, details the way speculative fiction is presented in the 21st century through front cover matter, exploring the importance of the front cover matter in the publishing and marketing business, as well as the way covers are designed to attract and influence readers. In order to establish a theoretical basis for further research, I also explore the history of speculative fiction cover design.

Due to the breadth of the research topics and the nature of research questions, I decided on a literary approach for my theoretical research, exploring fields such as literary theory, critical discourse analysis, marketing theory, sociology, publishing studies, and digital humanities. Furthermore, as the topics explored are not only interdisciplinary, but also diverse in nature, Chapter 2 (which contains the research described above) is structured in a manner of a thematical overview as opposed to a more traditional review of related literature.

Interviews: publishers and (re)shaping of genre

As we will see in Chapter 2, my review of current scholarship and theory reveals that literature regarding the specifics of speculative fiction publishing is not great in volume. As a result of this, I planned¹⁴ to adopt a qualitative approach (interviews with speculative fiction publishers and editors) both to gather further knowledge on the subject and to compare the practice of speculative fiction publishing to existing literature on trade publishing. Based on the literature on trade publishing and marketing of books I consulted during secondary research, I compiled several sets of questions designed to provide insight on various aspects of

¹⁴ While conducting my primary research, I encountered several obstacles and ultimately adjusted some of my methods, which is why this thesis uses past tense for sections where research could not be carried out as initially envisioned.

this study's core interests. However, as I will explain below, this method transpired eventually to be inoperable. Nonetheless, the rationale and objectives of this method are germane to the direction the thesis eventually took, and so it is worthwhile to set it out in full here, before explaining the eventual barriers encountered, and mitigation that was necessary. These sets of questions I prepared for this method, and the reasons for them, are as follows:

1. Questions regarding speculative fiction publishing

Most of the sources I've used in my thesis talk about trade publishing in general, and rarely mention specifics of genre publishing. What would you say sets genre publishing off from the rest of trade publishing, if anything?

Because of a lack of academic literature on speculative fiction publishing in particular, this thesis necessarily relies primarily on sources discussing trade publishing in general. The above question aimed to determine whether there are any factors to be especially mindful of when applying the findings from my secondary research to speculative fiction publishing.

In your experience, how has speculative fiction publishing changed — in terms of processes, resources etc. — since you joined [publishing house or imprint]? The obvious big change was the mass popularisation of e-books — what kind of impact did this have on speculative fiction publishing?

This question aimed to gather more information on speculative fiction publishing in particular, and the ways in which it might differ from the rest of trade publishing when it comes to the evolution the publishing process has seen in recent years.

[Publishing house] made a large amount of its backlist available in e-book format as part of its [e-book] project. Has this made an impact on your backlist revenue? I have noticed that the community aspect of the website seems to not have been completely successful.

With this question, I intended to further determine the effect e-books might have had on speculative fiction publishing, as well as to explore a specific publishing house's motivation in attempting to build an online community.¹⁵

2. Questions regarding speculative fiction marketing

Does [imprint or publishing house] have a dedicated marketing department? How big a role does it play within [imprint or publishing house]?

How has, in your experience, marketing of speculative fiction books changed since 2000? Obviously social media is one big aspect of it.

There is a lot of talk about the switch from B2B (business-to-business) to B2C (business-to-consumer) marketing — to what extent does this hold true for [publishing house or imprint]?

Frequently, the author is considered the main 'brand' in publishing. Is this true for speculative fiction publishing as well? Are imprints and/or multi-book series also treated as brands?

Browsing in bookstores, and with it, impulse purchases, seems to be less common nowadays, with people researching their purchases in advance and/or conducting their book shopping online. What has been your experience? Does [publishing house or imprint] employ any strategies to combat this change?

All these questions intended to discover whether marketing of speculative fiction functions similarly to marketing of other fiction, or whether they differ notably in any way (e.g. a bigger importance of book series, bigger impact of fandom, more tech-savvy readers etc.). The secondary aim of this line of enquiry was to learn more about how speculative fiction

¹⁵ Further discussed in the Marketing in Publishing section of Chapter 2.

marketing works in practice, and connect that practice with my theoretical findings, which are discussed in the ‘Marketing in Publishing’ section of Chapter 2.

*Speaking of readers — does market research play a large role at [publishing house]?
What about your marketing department in general?*

This question aimed to gather more information on marketing practices in 21st century publishing, with particular regard to speculative fiction publishers. The responses to this question would help me to gauge to what extent the various marketing tactics employed by speculative fiction publishers could be influencing the readers’ perception of genre.

3. Questions related to the way publishers present speculative fiction to readers

In my research, I am taking a closer look at the changes in presentation of speculative fiction between the end of the 20th century and now, with focus on cover art. Speculative fiction covers used to be very gendered, and often clichéd — what has been your experience with speculative fiction cover art, what do you think the biggest changes were in the past 15 years (if any)?

Is [publishing house or imprint]’s cover art usually created by an in-house artist/team? Who decides what the cover should look like, and what is prioritised when it comes to cover design? Just recently, we saw Terry Goodkind being upset with Tor over the cover design for his latest book, saying it was not representative of the characters.

Both of these questions aimed to supplement my primary research on speculative fiction cover art, with the focus on the publishers’ procedure and reasoning behind cover design and its potential connection to the way readers perceive genre.

Are you focusing your marketing efforts on existing customers, new customers, or both?

In the age of social media, is market segmentation still a popular approach when it comes to speculative fiction marketing? What kind of segmentation is the most common?

These two questions aimed to provide further context on changes publishers might potentially effect when it comes to societal perception of genre. By focusing on attracting new customers, a publisher will likely strive to present genre in a way that is more appealing to them, departing from the way the genre was previously presented (Moody, 2007, p.16). These efforts might also make genre less niche and be viewed more positively in the eye of the public. Similarly, employing market segmentation could mean that the books are presented differently to different market segments.

4. Questions related to the role played by publishing houses in shaping contemporary speculative fiction

One other thing I am also interested in is the potential discrepancies between the content that authors/agents are submitting for publication and the content that publishers are looking to acquire. Have you noticed any trends that were clearly popular with authors, but you were not interested in as a publisher?

When deciding whether a manuscript is of interest to [publishing house or imprint], which factors do you take into account? How do you determine whether a manuscript will be of interest to readers?

Both of these questions were designed to explore the potential difference between the material that is being produced and the texts that readers eventually encounter on the market, in order to gain insight into how publishers might be shaping trends in speculative fiction and to what effect.

We have talked about changes on the publishing end of things, but what about changes in the genre itself — have you noticed any significant ones, and if so, did they have any impact on speculative fiction publishing? For example, in the 20th century, science fiction in particular was marketed predominantly to men — is that still the case?

This question aimed both to discover potential genre trends speculative fiction publishers might have encountered, as well as any changes in the publishing process these changes might have created. The gender imbalance in particular is something that I had seen expressed in

several sources over the course of my research (Clark and Phillips, 2014, p.230; Yampbell, 2005, pp.364-365), and I was hoping to get further insights into the matter.

Do you consider yourself a speculative fiction fan? Are you involved with the speculative fiction community independently of your work?

In *How to Market Books*, Alison Baverstock (2015, p.116) states that authors are frequently more familiar with their audiences (and, consequently, the market) than publishers due to their close involvement with the community. This question intended to explore whether this statement holds true for speculative fiction publishers as well. A significant amount of involvement with the speculative fiction community would indicate that speculative fiction publishers are more familiar with the desires of speculative fiction readers, and therefore less likely to make inaccurate estimates regarding the speculative fiction market.

Depending contextually on the person being interviewed, these questions were to be combined into a series of semi-structured interviews designed to yield the maximum amount of relevant information in a relatively short amount of time. Because the goal of this research was to gather domain knowledge from people who are intimately familiar with the specifics of speculative fiction publishing, I contacted several prominent speculative fiction publishing companies (such as Gollancz, Tor, Angry Robot, Jo Fletcher Books, and Orbit), as well as key publishers and editors employed there, through various channels such as e-mail, Twitter, and personal approach at speculative fiction fan conventions. In addition, I contacted an academic specialising in book marketing for an interview, hoping to gain further insight into the way marketing books can influence readers' perception of genre.

Despite repeated attempts, I only received three responses to my enquiries, with only one of them progressing beyond the point of initial contact. Unfortunately, none of these interviews came to fruition as, after a follow-up e-mail containing a reminder, consent and information forms, and proposed interview questions, I received no further communication from the one editor who agreed to be interviewed. This lack of communication from potential interviewees and the consequential lack of available information related to the specifics of speculative fiction publishing rendered my initial line of enquiry – namely, the question of whether the marketing and/or trendsetting attempts of the publishing industry effected any changes in terms of

speculative fiction presentation, public perception, and subgenre makeup – largely unsuitable for research in the scope of this thesis. As a result, this necessitated a shift of focus onto the changes in the perception and presentation of speculative fiction, as opposed to speculative fiction publishers’ approaches to genre presentation and marketing. Even though such a shift had been unexpected, this change in focus ultimately enabled me to consider more closely the connection between genre presentation and perception from various viewpoints. In particular, I turned to an analysis of the presentation of genre using qualitative methods and data sources that are less common in arts-based projects, and more commonly employed in the spheres of sociology, critical discourse analysis, and digital humanities. While the influence of publishers on speculative fiction changes and perception is still explored to an extent in order to provide context, it is approached instead through deductive methods such as the analysis of Nielsen BookScan bestseller lists detailed below.

Nielsen BookScan data: content changes and influence of publishing houses

As mentioned above, my initial attempt to explore the specifics of speculative fiction publishing through interviews failed due to a lack of responses from potential interviewees. In an attempt to mitigate that, this study turned to Nielsen BookScan. BookScan is a service that gathers weekly sales figures from various UK booksellers, accounting for over 90% of British print book market (Nielsen BookScan, n.d), and compiles them into (amongst others) yearly bestselling charts. Aside from the identifying data for each book, such as its ISBN, title, author, and publisher, these charts also contain information on the number of copies sold and the value of total sales, making them a useful resource when it comes to evaluating market popularity and commercial success of titles.

While there is no ‘speculative fiction’ list in Nielsen BookScan, there is a ‘science fiction and fantasy’ bestseller list that, under closer inspection, contains a variety of speculative fiction genres. For the purposes of this research, lists of the top 5000 bestselling science fiction and fantasy books for each year between 2000 and 2013 were obtained from Nielsen to serve as one of the primary sources of data for this study. There is also a separate ‘horror’ bestseller list that was not included in this analysis.¹⁶

The hypotheses for this research were:

1. Changes in composition of speculative fiction on a subgenre level are brought about either by readers who become especially interested in certain genres or by publishers/booksellers promoting a certain genre
2. Prior analyses have already shown that Nielsen BookScan’s data can be used to gain a better understanding of fiction trends (Ingenta, 2015). Further analysis of Nielsen data can also allow us to explore speculative fiction subgenre trends, as well as give us a better idea as to whether or not publishers are attempting to effect or follow those trends (and thus directly shaping and re-shaping the genre itself).

¹⁶ This seems to have changed sometime between 2013 and 2015, as Nielsen’s 2015 Review document lists the genre as ‘Science Fiction/Fantasy/Horror’ (Nielsen, 2016).

Potential drawbacks

Nielsen BookScan does not cover the entirety of the print market — it claims to have coverage of over 90% of the UK book market, but there have been numerous reports of BookScan's inaccuracy (Howey et.al., 2015; Kozlowski, 2014; Charman-Anderson, 2013; Stanek, 2013). Nielsen charts also do not reliably account for e-book sales — some reports state that Nielsen only started tracking e-book data in early 2012 (Stanek, 2013), while other sources mention Nielsen not tracking e-books until as late as 2013 (Charman-Anderson, 2013; Page, 2012). Even now they do not seem to be tracking titles with no ISBN, which represent almost a third of the e-book market (Howey et.al., 2015). However, this does not present a large problem for this research, as long as we are mindful of the fact that the Nielsen BookScan sample is not an entirely representative one. Furthermore, Nielsen charts play a large role in the publishing industry when it comes to analysing the commercial success of both genres and individual titles, so while they might not offer an entirely accurate representation of speculative fiction in the 21st century, they do serve as a method for gaining insight into how the genre is perceived and treated by the publishing industry.

While Nielsen BookScan offers online access to their data, it is intended for institutional use only, and the cost of access is prohibitive for individuals; unfortunately, the University of Bristol (and most other universities, for that matter) do not offer access to this database either. I contacted Nielsen directly, and they generously granted me a one-off opportunity for in-person access to their database for research purposes. I collected the necessary data in person during my visit of their UK headquarters in Woking in 2014; however, the one-time nature of the visit meant that I was not able to gather further data from this database, which consequently did not allow for a more in-depth analysis or any significant adaptation of these particular data enquiries since that time.

Finally, Nielsen BookScan's Fantasy and Science Fiction chart does not account for the entirety of speculative fiction on the market. It is highly likely that there are more speculative fiction titles that have been included on other charts instead, such as the Horror and Young Adult chart. Ideally, I would have obtained the statistics for these titles from Nielsen; however, because of the aforementioned lack of access to Nielsen BookScan after the first stage of my research, this was unfortunately not possible. This means that I was only able to analyse the titles included on the Fantasy and Science Fiction chart.

To determine in what way publishers might be affecting the presence of specific subgenres on speculative fiction market, I planned to commence¹⁷ with an analysis of Nielsen BookScan ‘Science fiction and fantasy’ bestseller charts for each year between 2000 and 2013. I focused on the top 50 bestselling titles for each year, which represent the titles readers purchased the most frequently, as well as titles whose success the publishers were most likely trying to replicate. These were to be sorted into subgenres and then analysed in terms of sales figures (i.e. how many copies were sold) and subgenre presence on the market (i.e. how many different titles of each subgenre there were on the top 50 list). In the following pages, I will describe my initial attempt to determine publishers’ influence on genres through Nielsen data, detail the subsequent modifications to the approach I used and the way the focus of the research ultimately shifted from exploring the relationship between publishers and trends to simply determining genre trends as based on the Nielsen BookScan bestseller charts. Due to the evolution of the research method, I will present the research as it occurred during each of the three main stages.

Stage 1

The initial goal of this research was to discover whether publishers are simply chasing popular trends or whether they are also attempting to trigger new ones using Nielsen ‘Science fiction and fantasy’ bestseller lists. I operated under the hypothesis that, if the trends were merely being followed, a (sub)genre which previously had a small market presence would have spiked in terms of sales, which would then be followed by a much larger market presence in the following years. If the publishers were attempting to trigger these trends, however, a (sub)genre would already have a sizeable presence in terms of individual titles before the sales spike happened. However, analysing the complete bestseller lists for each year between 2000 and 2013 would have required more computing and temporal resources than I had at my disposal; in light of that, I decided to focus instead on the top 50 bestseller list alone. Going forward, this research assumes that the books on the top 50 bestseller charts represent readers’ interests in terms of subgenre to a similar extent as the complete ‘Science Fiction and Fantasy’ bestseller charts.

¹⁷ As I will explain below, this plan did not proceed as initially envisioned, and ultimately resulted in an adaptation of this research method.

Because Nielsen BookScan track books by ISBN rather than by title, the same title often appears more than once per yearly list. Since this study's interest lies in keeping track of the market performance of titles as literary works, not individual editions, duplicate titles (i.e. different editions of the same title) were merged in order to create a more representative chart of top 50 bestselling science fiction and fantasy novels for every individual year.

In order to find all of the duplicates reliably and within a reasonable time frame, I used Python¹⁸ programming language to create a script specifically for this purpose. The script searches through the original lists of yearly bestsellers sorted by author and produces titles that share an author and at least one word or numeric value, omitting some of the commonly used words (such as 'novel', 'trilogy', 'Discworld', articles and prepositions) that would result in a high number of false duplicates. Since only the top 50 bestselling titles were relevant for this part of my research,¹⁹ this iteration of the Python script only searched for matches in titles positioned between 1 and 200 on the bestseller chart and titles positioned between 1 and 500 on the bestseller chart, as the number of units sold for titles beyond those two points was unlikely to push a title to the top 50 list even if it was found to be a duplicate of another title.

After each of the bestseller charts was run through the script, the resulting lists of duplicates was checked manually to eliminate false duplicates. These were especially common with entries that contained the series title as well as the title of the novel. The finalised lists of duplicate titles were then compared to the original charts; duplicate entries were merged, and the number of units sold and the value of sales for each of the two entries were added together. The charts were then re-sorted by number of units sold to reflect a more accurate ranking of the 50 bestselling titles for each year.

This process of merging and re-arranging the titles, as well as taking the first look at the modified top 50 bestseller lists (namely, the bestseller list for 2013), revealed a high incidence of titles associated with popular film, TV, and gaming franchises. It became immediately apparent that my initial hypothesis about bestselling books accurately representing the readers' interests in terms of subgenre was incorrect, and that sales numbers were, to a large extent, tied

¹⁸ See Appendix B for more information on tools used.

¹⁹ At least initially – see Stage 2 below for a more detailed description of how the sample was eventually adjusted.

to other factors as well. A closer scrutiny of the bestseller lists revealed several reasons why not all popular speculative fiction titles are relevant to this research's exploration of 21st century speculative fiction trends:

1. Speculative fiction titles can gain sudden popularity for reasons unrelated to genre trends. Titles which have been exposed to a larger than usual audience (often because they were adapted as a film or a TV series, or because they were nominated for a literary award) frequently see a substantial rise in sales figures as people who are otherwise unlikely to buy genre books suddenly gain interest in a particular title.²⁰ Consequently, they are less suitable for this study's purpose, since this large number of one-time buyers does not actively contribute to the creation of new trends or respond to publishers' attempts of trend creation by buying the books that are being actively marketed in a way that would support a trend.

2. Newly published speculative fiction titles that are a part of a popular series or written by a commercially successful author (e.g. Pratchett's Discworld novels) often experience higher sales than other titles, as their fan base is already established — that is, a larger than usual number of people will purchase the title without needing the additional encouragement of positive reviews, marketing tactics etc. (Squires, 2007, p.87). As such, these titles cannot be considered indicative of a trend.

3. Some titles are read and purchased not so much because of their genre or other appealing properties, but because they are recognised as literary classics and, as such, considered especially worth reading; readers are more likely to buy them due to these implications of quality (Aaker, 1991, p.19).

Due to the above findings, the approach to this analysis was further modified. Aiming to make the sample of bestselling titles more relevant to exploration of subgenre trends, I adjusted my research method as described below.

²⁰ In essence, the mechanism behind this is the same as with the "Oprah Effect", which is a phenomenon where the sales figure of a title rise sharply because it was recommended by a celebrity or a widely watched TV programme such as Richard and Judy's Book Club or the Oprah Book Club after which the effect was named (Thompson, 2012, p.271-6). It can be a result of exposure through other media as well; for example, *Wuthering Heights* experienced a surge of popularity after being heavily referenced in the bestselling *Twilight* series (Wallop, 2010).

Stage 2

Since the initial approach detailed above proved not to be suitable for fulfilling the objectives of this study, a modified approach which recognised and reflected the findings of Stage 1 was used for further analysis of Nielsen bestseller charts. In order to focus on relevant data only while retaining a large enough sample to allow for a successful analysis, the initial sample of bestselling titles was expanded to 100 titles per year; additionally, the following categories, which correlate with possible reasons for a title's above average commercial success, were introduced:

CATEGORY A: tie-ins

Cambridge Dictionary defines a tie-in as “a product such as a toy or book that is related to a film, television programme, etc.” (Cambridge University Press, n.d.). This does not mean that these books are merely adaptations or promotional material accompanying a film or a video game — in fact, the majority of these titles existed well before the eventual film or TV series adaptation. The success they enjoyed after the film or TV series was released, however, means that these titles were most likely successful not (just) by themselves, but because they were intermedial — they tapped into an established fan base of another popular media product, or, by being adapted, introduced themselves to a completely new audience (Bloom, 2008, p.75). These titles function as an extension of a large, popular brand; aside from their literary and entertainment value, these titles also offer the added value of disclosing information that the reader was not able to obtain from the original video game, film or role-playing game rulebook.

CATEGORY B: classics and award recipients/nominees

While these titles might be genuine indicators of an emerging trend, the high sales numbers might also indicate increased popularity of the title resulting from the exposure facilitated by either an award nomination (for award nominees) or a reprint (for classics). Additionally, both classics and award nominees are usually recognised as such when making a purchase, which makes readers more likely to buy them due to the implications of quality the status of a ‘classic’ or ‘award recipient’ holds (Aaker, 1991, p.19).

CATEGORY C: books with pre-existing fanbase (sequels, works by popular authors)

As with Group B, these titles might indicate a rise of a certain trend, but it is much more likely that their high sales are a result of an already established fan following and author's own well-renowned 'brand' (Squires, 2007, p.89). All sequels (that is, titles that represent the second, third etc. book in a series) on the top 100 bestseller list were therefore coded as belonging to category C, as their high position on the list coupled with their commercial success indicated pre-existing popularity. Authors were coded as popular if they had a three or more years' worth of presence on the Nielsen bestseller charts; for years between 2000 and 2003, as well as for authors who did not have such a presence, bibliographies were checked manually to identify potential prior commercial successes.

CATEGORY D

Titles that do not fall in any of the preceding categories and are thus more likely to be relevant for identification of genre trends.

The primary aim of coding the titles into the above categories was to identify titles that are relevant for subgenre trend analysis – namely, titles in category D, which can be safely used to discern genre trends as there should be no external factors influencing their commercial success. To some extent, of course, people will still have purchased these books because they trust the author, collection, or even imprint (Squires, 2007, p.87), but compared to the previously identified categories, this should have a negligible impact on potential subgenre trends.

The process of coding, however, immediately revealed that the top 100 charts consist primarily of titles belonging to categories A, B, and C, while category D represents, on average, less than 10% of all bestselling titles. This meant that this research, as designed, could not be carried out, as the sample was too small for any trends to be identified, let alone to determine whether trends were effected by publishers or not. In order to achieve a large enough sample, a much greater number of titles should have been analysed, which, as mentioned before, was not a realistic option because of the resources needed for such an analysis and was therefore beyond the scope of this thesis.

Due to the issues listed above, I was not able to use Nielsen BookScan data to determine whether the popularity of various titles was a result of subgenre trends, publishers' marketing efforts, readers' interests, or something else entirely, as the second of the two assumptions I was evaluating (see page 36) could not be confirmed. This prompted a further adaptation of my research method, shifting the focus from the third to the first research question (as presented in the Introduction section) – namely, towards identification of potential changes in speculative fiction subgenre trends.

The introduction of a new data source: [Goodreads.com](http://www.goodreads.com)

The research detailed above confirmed that Nielsen BookScan does not provide enough data to allow exploration of trend creation, which is why I turned my focus solely to detection of potential speculative fiction subgenre trends, that is, changes in subgenre makeup and market presence. A closer look at the data revealed that Nielsen BookScan only tracks speculative fiction books under the wide label of 'science fiction and fantasy', which is due to the fact that Nielsen relies on Book Industry Communication's (BIC) Standard Subject Categories (Rowland, 2010, p.16) and only use the main Subject Category that is assigned to a title. Subsequently, it is close to impossible to analyse the yearly subgenre trends based on Nielsen's data alone; in order for such an analysis to be carried out, an additional source of data is needed.

To mitigate this, I identified several possible sources to supplement the Nielsen data with information on each title's subgenre: publisher's websites, book review blogs and Clute's Encyclopedias.²¹ However, the first two rarely state a book's subgenre (or even a major genre such as fantasy or science fiction) in explicit terms; furthermore, there is no succinct list of subgenres in either of Clute's Encyclopedias, rather just a list of themes. Additionally, genre trends are not being tracked in the Encyclopedias as quickly as they are developing — for example, there is no entry for the well-known phenomenon (Squires, 2005, p.147-75) of 'crossover' literature (or any similar phenomena), and most entries in the Encyclopedia of

²¹ Encyclopedia of Science Fiction (<http://www.sf-encyclopedia.com/>) and Encyclopedia of Fantasy (http://sf-encyclopedia.uk/fe.php?id=0&nm=introduction_to_the_online_text), both of which are available online.

Fantasy have not been updated since 1997.²² Fortunately, during this stage of research, another potential source of subgenre data emerged – the user-generated bookshelf names which are part of the Goodreads.com platform (Herther, 2013; Johnson, 2014).

Goodreads.com is a website that enables users to sort the books they have read (or wish to read in the future) into various categories. The ‘About’ section of its website describes it as “the world’s largest site for readers and book recommendations”. With over 80 million members and over 2.3 billion books (Goodreads, 2018), it is a very large aggregator of data on both books and readers. Among other functionalities, Goodreads allows its users to situate books they have read or wish to read within virtual shelves of their personal virtual library, which, in turn, can offer insight into the way readers perceive works of speculative fiction.

Aside from the default shelves (read, finished, to-read) provided by Goodreads, the users can add as many of their own categories as they like, and shelve their books into one or more of them. All of the user-created categories can hold an unlimited amount of titles, and are not mutually exclusive, unless the user specifically creates them as such. Since the shelves’ purpose is primarily to facilitate each user’s personal way of organising their virtual library, not a system of classification intended to help other users, their names can be vague and not refer to genre at all (e.g. ‘favourites’, ‘abandoned’, ‘reading in Egypt’, ‘parentsgarage’);²³ at the same time, however, enough of them do reference the genre of the book that they are used by Goodreads to provide genre indicators on each book’s main page (see Image 1), and are therefore relevant to this research.

Additionally, other categories such as ‘favourites’, ‘classics’, or ‘literature’ can, when compared to genre categorisations by users, shed light on whether the readers’ perception of genre reflects the way genre is commonly approached by academics and critics. While the

²² However, an entry on paranormal romance was added in November 2012 — seven years after the publication of *Twilight*, which is widely believed to be the novel that kickstarted the genre (Graeme, 2011).

²³ All examples taken from the Goodreads page for Margaret Atwood: *The Handmaid’s Tale* (Goodreads, 2015a)



Image 1: Goodreads page for Patrick Ness' *The Knife of Never Letting Go*, with genre indicators framed in blue.

initial purpose of research into Goodreads categories was to supplement Nielsen data in order to track subgenre trends, it quickly became obvious that user-generated labels also offer an insight into readers' attitudes towards speculative fiction, which is relevant in relation to my

second research question (“Has the way speculative fiction is presented and perceived changed in any way since the 20th century, and if so, how?”). The purpose of this enquiry therefore became threefold:

- to determine main speculative fiction categories and their prominence on Nielsen BookScan bestseller lists through time (Stage 3);
- to discover whether readers, like many critics,²⁴ feel that a speculative fiction book can never concurrently be a classic;
- to explore whether a book's bestselling status directly translates to being beloved by readers (as reflected by its status as a favourite book).

²⁴ This topic is further discussed on page 86.

The latter two aims of this research are discussed in further detail in the section ‘Goodreads data: perception of speculative fiction’ (see page 48), while the former is presented below.

Potential drawbacks

While Nielsen data is UK-derived only, the data obtained from Goodreads is global in nature. While this does not present a significant problem for the analysis, as the Nielsen data is treated primarily as a sample upon which further analyses are based, it does mean that any potential findings on genre perception will not necessarily reflect how speculative fiction is presented in the UK specifically.

A bigger drawback when it comes to Goodreads data is that we cannot expect the majority of users to be familiar enough with subgenres to shelve books into more specific subgenre categories (as opposed to general ones like ‘fantasy’ or ‘science fiction’). This means that books which are not extremely popular might only be shelved on the more generic shelves, since the amount of people who shelve books under subgenres is significantly smaller than the ones who use more general shelf names: for example, Margaret Atwood’s novel *The Handmaid’s Tale* was shelved under ‘fiction’ 5,957 times as of 1 May 2015, but only 184 people shelved it under ‘post-apocalyptic’ (Goodreads, 2015a).

Finally, while this research focuses on the 2000-2013 time period, Goodreads as a website has only been active since 2007, meaning that books published prior to that year are likely to be underrepresented compared to books published afterwards. However, this also provides an opportunity to explore whether speculative fictions can be classics in the sense of keeping a strong enough presence to be featured prominently in the Goodreads database despite having been published years prior to the website’s inception.

Stage 3

To sum up: my research into Nielsen BookScan and its potential use in exploration of trend creation in speculative fiction revealed that BookScan does not provide enough data to

support such an enquiry. I consequently restricted the scope of my research to tracking speculative fiction genre trends over time. This, too, could not be done by utilising Nielsen BookScan data alone, so I introduced another data source – Goodreads bookshelf categories – in order to proceed with the analysis.

The first step was to identify the subgenres of each of the titles on the top 100 Nielsen bestseller list using the categories into which they were sorted by Goodreads users. The data obtained from Goodreads was cross-referenced with each of the ISBNs on the Nielsen bestseller list, and manually checked for shelves referring to subgenre names. This additional step was necessary because, as mentioned previously, shelves (apart from the default ones) are not standardised from user to user.

Additionally, I was hoping to obtain the exact details of when each title was added to a user's shelf, which would enable me to explore at which point Goodreads users as a group became aware of a title,²⁵ as well as to track the popularity of individual titles independently of Nielsen bestseller lists. This would allow me to determine what trends happened at which time, as well as whether a title's popularity is correlated with its commercial success. I intended to obtain this data through Goodreads' API (Application Programming Interface), but unfortunately, I was not able to gain access to it despite applying for it on Goodreads' website, sending a follow-up e-mail directly to Goodreads' customer support, and seeking help on the API developers' forum. Consequently, I had to retrieve all data manually, and had no practicable way of accessing any historical data regarding Goodreads shelves. I did attempt to obtain this data from the Internet Archive,²⁶ which saves snapshots of webpages over time; however, only a few titles included in this analysis were preserved in the Internet Archive, and their snapshots were spread too widely apart to allow for a thorough analysis.

As a result of these drawbacks, I necessarily focus solely on an analysis of the titles on the top 100 Nielsen bestselling lists, which I could easily retrieve even without access to the API. Because Goodreads' terms and conditions do not allow for automatic gathering of data, I manually retrieved the shelf details for each of the books on the Nielsen bestselling lists

²⁵ This is only applicable to titles published from 2007 onwards — Goodreads was established in January 2007, and any books published prior to that date could have been added to shelves not when users became aware of them, but when they were creating their profiles and entering books they have already read.

²⁶ <https://archive.org/>

between 2000 and 2013. This information was saved in an HTML format, so in order to extract the various categories into which Goodreads users had sorted each of the titles, I wrote a Python script that stripped the downloaded files of information not relevant to this research. The script also created an Excel spreadsheet containing each book's ISBN and relevant data (See Appendix E for exact details). While this data does not allow for an in-depth trend analysis such as was initially intended, it still gives us important information about speculative fiction trends in terms of the commercial success of individual subgenres. The findings of this research are further discussed in Chapter 3.

Goodreads data: perception of speculative fiction

As mentioned above, my research into Goodreads categories revealed that they could be used not only to add to Nielsen data, but also to conduct an independent inquiry into readers' perception of genre and a subsequent comparison with the way the publishing industry perceives and presents its most valuable titles (i.e. bestsellers). To allow for the latter, as well as mitigate the resources needed, this analysis focuses solely on books that are featured on the Nielsen BookScan bestseller lists. In order to derive the data necessary for the analysis and to enable direct comparison with Nielsen BookScan, I use the collated bestseller charts that were generated during the course of my Nielsen Bookscan data analysis and focus on the top 50 bestselling titles for each year. While not all titles on the Nielsen BookScan Science Fiction and Fantasy bestseller lists in fact belong to science fiction and fantasy genre (or even the speculative fiction genre), this study intentionally makes no exclusions on the basis of genre in order to compare better the way books are presented by publishers and the way they are received by the readers.

In order to compile a list of titles to be retrieved from the Goodreads database, the initial list of 700 titles (50 per each year between 2000 and 2013) was checked for duplicate entries, as several titles featured on the bestseller lists in more than one year. Both duplicates and entries that represented box sets (as opposed to individual titles) were removed from this analysis, leaving 337 unique ISBNs. The latter were then input into Goodreads and, as before, the list of categories for each of the ISBNs was saved in HTML, stripped of irrelevant data in Python and saved in an Excel spreadsheet using the format of 'shelf name - number of users that have

added the book to this shelf'. This resulting spreadsheet was then checked manually to focus only on the following categories relevant to this research:

- 'favourites' (and categories indicating a similar sentiment, such as 'favourites 2016'), which serve to determine whether the readers perceive a title as especially enjoyable or of high enough quality to value it above others;

- 'classics' (and categories indicating a similar sentiment, such as 'SF classics'), which serve to determine whether the readers perceive a title to be a classic;

- 'did not finish' (and categories indicating a similar sentiment, such as 'dnf' or 'abandoned'), which serve to determine whether the readers perceive a title to be a particularly unsatisfying read or of particularly poor quality;²⁷

- 'literature', which serve to determine whether the readers perceive a title to be not only a work of speculative fiction but also of (high-quality) literature.

In order to add further context to these classifications, several other categories are also included in this analysis, such as 'school' (indicating that a book was read as part of a school curriculum, which plays a large role when it comes to recognising and determining both a book's genre and overall status)²⁸ and labels signifying the book's connection to literary awards, as this is something that both readers and publishers believe to be of high value (Berberich, 2015b, p.37; Squires, 2007, p.97).²⁹ The findings of this research will be further discussed in Chapter 4.

²⁷ Operating under the assumption that perceived poor quality or general displeasure with the book are the main reasons why readers cease reading a book.

²⁸ This topic is further discussed in the 'Perception of popular fiction and its readers' section of Chapter 2.

²⁹ It is important to recall here that all of these various categories need to be created manually by Goodreads users, which means that the concept of a text being a 'favourite', 'classic', or 'literature' was relevant enough for the users classifying books as such to create a separate category within their virtual library.

In order to explore the changes in perception and general awareness of speculative fiction between 2000 and 2013, I consult the Cambridge English Corpus, which tracks the frequency of English word use (and misuse), the context in which various English words are used, and words that are commonly used together. Compiled by Cambridge University Press, the Corpus is ‘a multi-billion word collection of written, spoken and learner texts’ gathered from various digital and other sources (such as books, magazines, radio and everyday conversation). Its original purpose is to inform and improve the Press’ in-house English Language Teaching programme (Cambridge University Press, n.d.), but tracking the popularity of certain words, such as subgenre names, can also inform us about the general public’s familiarity with popular genres.³¹

Because the Cambridge English Corpus is a specialist tool, specific terminology is used when describing Corpus’ functions or discussing the research done with the help of the Corpus. In the context of this research:

- a **query** is a search term (e.g. lemma, word, or phrase) that was inputted into the Corpus;
- a **source** is an individual document (e.g. a journal or magazine article, TV or radio show transcript etc.) within the Cambridge English Corpus database, with properties such as type, title, year of publication etc.;
- a **reference** is the unique identification number assigned to each source within the Corpus database;
- a **dataset** is a selection of specific sources within the Corpus;

³⁰ It is not clear what the actual name of the corpus is – I found references to both Cambridge International Corpus and Cambridge English Corpus in various sources, with the name of the corpus appearing as Cambridge International Corpus in SketchEngine. Ultimately, because the Corpus only tracks English texts and spoken word documents, I will refer to it as Cambridge English Corpus.

³¹ I came into contact with the Corpus during my employment at Cambridge University Press. While I initially considered using other corpora such as SiBol (the English language newspaper corpus), which contains texts from English language broadsheets published in various countries, I ultimately decided to use the Cambridge English Corpus as it contains a larger number of documents, as well as includes a variety of Web and multimedia sources. This would ideally allow me to research the way speculative fiction is presented not only in the news media, but also in the general public discourse.

- a **result** is an occurrence of the query in the given dataset, with more results meaning that the query occurred more frequently and fewer results implying that the query occurred less frequently.

Potential drawbacks

The primary focus of this research lies in the 2000-2013 period in order to align with the data retrieved from Nielsen BookScan. My research was initially conducted in 2015 and later revisited in 2016 and 2017. All three times, however, Cambridge English Corpus only included records up to 2012, and no new texts seemed to have been added after I first accessed the Corpus in 2015. Furthermore, the number of sources catalogued in the Cambridge English Corpus drops sharply after 2008 — where there are 303,345 sources in the Corpus for the year 2008, there are only 93,644 in 2009, and only three in 2012 (see Table 1). Ultimately, as detailed below, this rendered post-2008 data unusable for the purposes of this research. In order to address this discrepancy in dataset sizes, particularly in the years 2009 and forward, I contacted a representative of the Cambridge English Corpus team at Cambridge University Press via e-mail with a request for clarification. They informed me that the data collected for the Corpus differs from year to year in size and source type based on the research needs of Cambridge University Press, which means that the sources from which the Corpus is compiled are not consistent for all the time periods within the database — for example, the Corpus team representative explained that the new additions to the Corpus after 2010 focused primarily on learner texts over other types of text (such as newspaper articles).

Because some of the sources in the Corpus are more relevant for this research than others — for example, American newspapers and British newspapers are more likely than the Web Corpus Medical or Web Corpus Law to feature discussions and articles on literature — a dataset featuring more relevant sources is likely to return more results for our specific queries than a dataset compiled mostly out of sources that are not relevant for this research. A low number of occurrences of a certain query in a given year might therefore indicate that the public interest in the topic was on the decline, but it might also be a consequence of the dataset for that particular year consisting mostly of non-relevant sources. I was unable to obtain specific information on the distribution of sources for each year either from the Corpus itself or from the Cambridge University Press representative and was consequently unable to make any estimation of how relevant the composition of each dataset was for this research. In order to

mitigate this, I will present my findings in the form of a genre's presence relative to other genres. For example, instead of inspecting how frequently science fiction was mentioned in the Corpus compared to the number of all sources in a given year, I will explore how prominent it was compared to other speculative fiction genres in that same year. This way, the impact of data composition on the presentation of results is considerably reduced, and we can see how commonly various genres were discussed relative to one another.

Public awareness of speculative fiction

The purpose of this research is to discover how frequently various speculative fiction subgenres feature in British public discourse and whether their presence has fluctuated in any way over time, by searching the Corpus for the names of both well-known speculative subgenres (such as fantasy and science fiction) and lesser-known subgenres (such as space opera and epic fantasy).

The primary Corpus tool, which is used to conduct the research on public awareness of speculative fiction, is 'Search', which enables users to search the Corpus for a query. It is also possible to specify the context of a query (e.g. source type, year, genre etc.) and the text type through which the user would like to search. Once the query is entered and any additional parameters are specified, the Cambridge English Corpus generates a concordance, that is, a list of all instances in which the query occurs, including additional context for each result. The concordance includes the exact matches for the initial query, as well as matches with differences in case (e.g. 'science fiction' and 'Science Fiction') and form (e.g. 'fantasy' and 'fantasise'). Each result in the concordance list (that is, each occurrence of the query) begins with a reference, which represents the specific source (e.g. a journal article, tweet, TV show) in which this particular instance of the query can be found; since it is possible to have several occurrences of a query within a single source, a source reference enables the user to distinguish sources from one another easily in the list of results. Clicking on the reference reveals further information about the source, such as the year it was published, the genre, the title (if available), etc.

By default, the Cambridge English Corpus Search tool presents results in the form of result frequency, that is, listing the number of times each of the subgenre names (i.e. queries) occurs

compared to the number of words in the dataset. However, because a query can appear multiple times within the same source — for example, an article that deals specifically with urban fantasy will likely contain that phrase more than once — it might seem to be more frequently used, and thus give the impression that it features more prominently in public discourse. Subsequently, the data was re-counted, and is presented in this thesis (see Chapter 4) in the form of the number of unique sources containing the query per year, in order to reflect more accurately the objective of this study — namely, determining how the perception of genre changed over time.

In order to focus specifically on changes through time, each query was restricted to a specific ‘year’ attribute, which is one of the options available within the Search tool. The ‘year’ attributes available within the Cambridge English Corpus are 1980-1989, 1990-1994, 1995-1999, 2000-2004, and individual years from 2004 up to and including 2012. Additionally, queries restricted to years from 2009 onwards returned no results,³² diverging from the prior trend of anywhere between one and 27 results per query per year. Closer scrutiny of the data revealed that the number of sources catalogued in the Cambridge English Corpus drops sharply after 2008, as seen in Figure 1 below. This was, in the end, the cause for the lack of results for

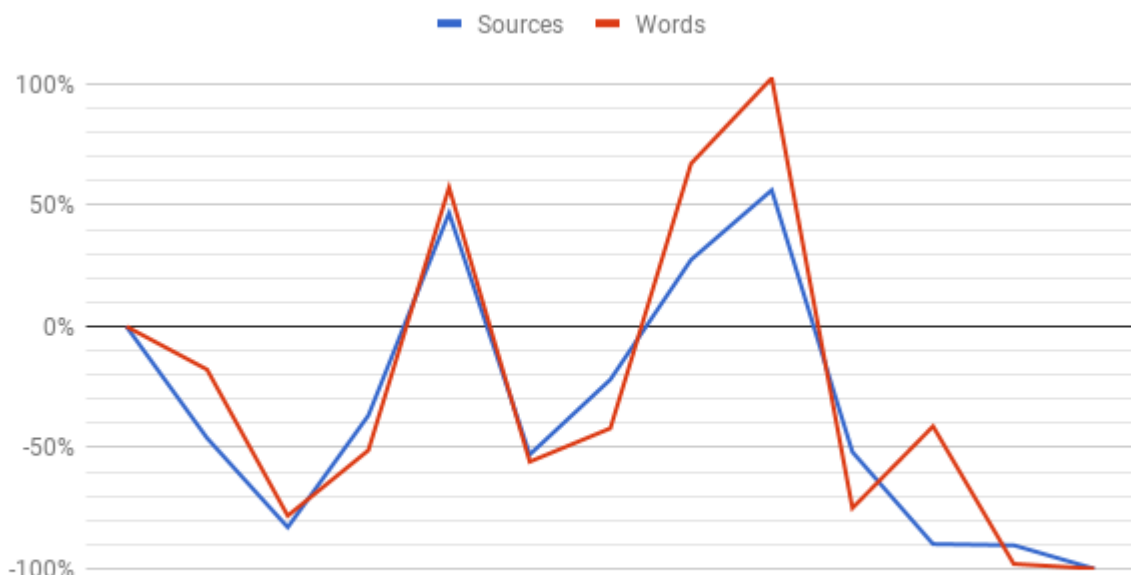


Figure 1: The variation in Cambridge English Corpus dataset composition for each year between 2000 and 2012.

³² With the exception of searches for ‘steampunk’ restricted to 2010 and ‘high fantasy’ restricted to 2011, both of which returned a single result.

searches restricted to years 2008-2012 for all queries, rendering post-2008 data unusable for the purposes of this study.

In order to mitigate the low number of data points, a closer analysis was undertaken into the additional information surrounding (but not presented directly in) the concordances for searches restricted to the ‘year’ attribute 2000-2004. Upon inspection, the information for each source found in the reference column included not only the ‘year’ attribute, but also ‘doc.year’ (year of document) and/or ‘doc.date’ (date of document) attributes. Using this information, it was possible to discern to which year the sources on the concordance belong, and to retrieve data for each individual year between 2000 and 2004, as presented in the following table:

| | Sources | Words |
|-------------|----------------|--------------|
| 2000 | 194,123 | 126,210,876 |
| 2001 | 104,749 | 103,785,209 |
| 2002 | 33,253 | 27,624,700 |
| 2003 | 122,875 | 61,723,250 |
| 2004 | 285,009 | 198,622,127 |
| 2005 | 91,512 | 55,784,577 |
| 2006 | 151,622 | 73,174,618 |
| 2007 | 247,580 | 211,052,750 |
| 2008 | 303,345 | 255,608,937 |
| 2009 | 93,644 | 31,616,484 |
| 2010 | 19,807 | 74,219,597 |
| 2011 | 18,880 | 2,544,482 |
| 2012 | 3 | 73,747 |

Table 1: Total sources and words in the Corpus for each year between 2000 and 2012.

Due to the major differences in the composition of each year’s dataset, both in terms of content and number of sources, the collected data was not consistent enough for this enquiry to make a clear conclusion as to whether the speculative fiction subgenres as a group became more or less visible over time. However, the results still provide relevant insights into how visible the individual subgenres, as well as the main two speculative fiction genres (science

fiction and fantasy), were in relation to each other, both in an individual year and over time. The findings of this research are further discussed in Chapter 4.

Comparing perceptions of fantasy and science fiction

In order to determine whether the public perception of science fiction and fantasy differed in any way, I use a second Cambridge English Corpus tool called Word Sketch and its variation, the Word Sketch Difference. Word Sketch shows which words frequently appear along a specified lemma, while the Word Sketch Difference enables users to explore how words differ from one another in their behaviour and context by means of a comparison of frequently co-occurring words. The Word Sketch Difference tool allows the user to input two words or phrases and returns a comparison of the context in which the two are used, listing the words that frequently co-occur with the original words or phrases that were inputted, and determining whether these words occur more frequently with the first word/phrase, the second, or with approximately equal frequency for both.

Initially, I created a Word Sketch for each of the following lemmas: ‘fantasy’, ‘science fiction’, and ‘sci-fi’. ‘SF’, the third way of referring to the genre, only had 28 total relevant entries at the time of creating the Word Sketch and was consequently not included in this analysis. To ensure I was comparing the terms in relevant contexts, I screened the results of the comparison to guarantee it included only the co-occurring words that related to the terms in the context of genre (e.g. words like ‘fiction’, ‘genre’, ‘epic’, but not ‘reality’, ‘baseball’, or ‘fulfil’). Following the individual Word Sketches, I also compared fantasy and science fiction using the Word Sketch Difference tool. In order to account for all references to the science fiction genre, I created two comparisons: ‘fantasy’ and ‘science fiction’ being the first, and ‘fantasy’ and ‘sci-fi’ the second. The findings of this analysis are further discussed in Chapter 4.

Survey: the readers’ perspective

While the analyses detailed above can give us an insight into commercial success of speculative fiction and its prominence in the British public discourse, they only briefly explore the readers’ perception of speculative fiction when analysing data on Goodreads classification.

In order to conduct a more in-depth analysis of the readers' perspective on speculative fiction and publishers' presentation of it, I conducted a survey which is based partially on a survey conducted by Royle, Cooper, and Stockdale³³ in 1999, and which seeks answers on the following topics related to perception of various popular genres (including speculative fiction) and the impact of marketing in speculative fiction publishing.

1. How do readers perceive speculative fiction as compared to other genres?

The sources I consulted while conducting secondary research for this thesis agree that overall, popular fiction is perceived as having less value than 'literature' (James, 1994, p.4; Luckhurst, 2005, p.2, p.9; Nash, 1990, pp.2-3). However, these sources focus primarily on the academic and critical perception of genre over readers' perception of it; furthermore, the hierarchical differences between genres within the sphere of popular fiction are not specifically addressed. In order to explore how readers perceive various popular genres, the survey asked participants to rank several popular genres from most to least appealing. In order to avoid bias, the order in which the genres appeared listed for each participant was auto-randomised by Qualtrics software, with which the survey was created;³⁴ if the question was not interacted with in any way, the answer was recorded as empty. Furthermore, in order to measure perception of speculative fiction only, participants were also asked to list words they would use to describe the genre.

2. Of what importance are factors such as author brand, imprint, and word-of-mouth when it comes to buying a book?

As I demonstrate in Chapter 2, both word-of-mouth and author brand play a large role in the publishing sphere, to the point where they have a major effect on several aspects of book marketing, such as the front cover design, the specific marketing strategies used, and even the

³³ The exact questions used by Royle, Cooper, and Stockdale in their survey were unfortunately not available when drafting the questionnaire, as they were not included with the original article, nor were they directly quoted in it. However, based on the article reporting the results of the survey, the sample obtained was relatively small (N=100), as well as non-representational, as it was selected from among the customers of an unknown number of British bookshops in June and July 1998 (Royle, Cooper, and Stockdale, 1999, p.4).

³⁴ For more information, see Appendix B: Tools.

initial decision on whether to acquire a manuscript in the first place and how large an advance to pay for it. Imprints, while not perceived as very important when it comes to influencing the readers' decision as to whether to buy a book or not, are an integral part of the publishing industry, and serve both as brands and as product lines.

When it comes to the readers' purchasing decisions, Royle, Cooper, and Stockdale's (1999, pp.5-6) survey found that 56% of bookshop customers "had some awareness of publishers' brands", but only 4% said that they based their purchases on the book's imprint; in total, 18% of respondents claimed that an imprint was "a factor in their buying decisions". The survey also found that a book's author was "the single most common reason for buying a book" (Royle, Cooper, and Stockdale, 1999, p.9). In order to discover whether Royle, Cooper, and Stockdale's findings remain relevant in the 21st century, the participants in this survey were asked to rank factors that influence their book purchases from most to least important. Again, the possible answers were auto-randomised in order to avoid bias; if the question was not interacted with in any way, the answer was recorded as empty. Additionally, participants were also asked whether they could name any speculative fiction publishers or imprints (Q9) and how frequently they purchased speculative fiction books (Q11) in order both to measure the participants' awareness of publishers' brands and determine to what extent readers of speculative fiction are also buyers (and therefore target audiences of various publishing houses), as well as provide additional context for the previous questions related to publishing and book-buying.

3. Do readers feel like speculative fiction as a genre has changed in the last 15 years, and if so, how has it changed?

One of the goals of this thesis is to identify changes in popularity and perception of speculative fiction that occurred since the end of the 20th century. Some of these changes, such as the increase in the genre's mainstream acceptance and its commercial success, are explored to an extent in the chapter detailing current scholarship and theory; however, none of the sources I use focused on how readers perceive those changes. In order to provide a further insight into this topic, this survey asked the participants who are likely to be knowledgeable on the matter (see below for details) whether they feel that speculative fiction has changed in any way, and if so, in what ways it has changed.

Design and demographics

The survey was created with Qualtrics, an online survey tool, and shared exclusively online. The number of questions was kept relatively low, in order for the survey to be shorter and subsequently achieve a better response rate; to this same end, the responses to questions were kept optional. This objective was successfully achieved, as participants finished the survey in 11 minutes on average, and 86.89% of respondents answered all questions.

The questions were carefully constructed in order to avoid potential response bias. However, due to a lack of resources, true random sampling could not be used for this study, and non-probability sampling was used instead. Because of this, the results of the survey are not representative of the general population and are likely affected by sample bias to a limited extent.

The first draft of the survey was tested on 20 participants, whose responses are not included in the final analysis. Based on their responses and feedback, I made some minor corrections to the survey in order to clarify some of the questions. The survey was then propagated on the popular discussion and link-sharing website Reddit, from which it received 138 responses (119 valid), as well as via Facebook, which garnered a further 371 responses (346 valid); all of these responses were gathered between July and December 2017.

Of the 465 valid respondents to the survey, 212 are female and 231 are male, while 22 identify as non-binary. 149 answers came from people residing in the UK, 184 from people residing in the US, 65 from residents of other Commonwealth countries, and 67 from residents of various European countries. While the survey was distributed globally, this thesis focuses primarily on answers of participants based in the UK, US, Canada, Australia, and New Zealand in order to better reflect the main markets for English-language speculative fiction.

Structure

The survey is split into four separate blocks: Introduction, which also contains participant consent information, Demographics, Fiction (general), and Speculative Fiction. The survey consists of twelve questions (Q1-Q12) in total;³⁵ depending on their answers, as I will explain below, the participants were shown either five, nine, or twelve questions.

The first block of questions, and the second block of the survey in total, is related to demographics. It consists of three questions, the answers to which were used for data analysing purposes. Participants were asked to select their country of residence from a dropdown menu (Q1), their age group (Q2), and their gender (Q3, with options being ‘female’, ‘male’, and ‘non-binary’).

The third block of the survey, titled Fiction (general), consists of three questions related to participants’ familiarity with works of fiction and their perception of fiction genres. The first question in the block (Q4) asked participants whether they ever read works of fiction, with possible answers being ‘Yes, frequently’, ‘Yes, occasionally’, and ‘No, never’. The second question in the block (Q5) served to determine how readers perceive various genres. Participants were presented with eight fiction genres (Science fiction, Fantasy, Horror, Thriller, Literary fiction, Romance, Historical fiction, Crime fiction) in a randomised order and asked to rearrange them so the genre they found the most appealing was in the first position and the genre they found the least appealing was in the last position.

Finally, the third question in the block (Q6), which was only shown to participants who indicated they do read works of fiction, asked participants about factors that influence their book purchases. Participants were presented with eight factors (reviews in papers, reviews online, cover art, recommendation from friends/family, recommendation from a trusted online source (e.g. Twitter, Reddit etc.), familiarity with author, imprint or publisher, and text on the back cover of the book (e.g. blurb, excerpts from reviews), all in a randomised order) that might influence their purchasing decisions, and asked to rearrange them so the factor they felt was the most important was in the first position and the factor they felt was the least appealing was in the last position. The answers to this question were then compared with findings of research

³⁵ See Appendix D: Survey.

previously conducted by Royle, Cooper, and Stockdale (1999) as well as with information gathered during the secondary research portion of this thesis. At the end of this block, the survey was concluded for all participants who indicated they never read works of fiction.

The fourth block, titled Speculative fiction, represents the core of the survey and consists of the following six questions:

1. “Do you ever read speculative fiction books?” (Q7), which intended to measure the participants’ familiarity with speculative fiction genre. The participants were asked to select one of the following answers: ‘Yes, I mostly read speculative fiction books’; ‘Yes, I sometimes read speculative fiction books’; ‘No, I don’t read speculative fiction books but I would like to’; and ‘No, I never read speculative fiction books.’

2. “Which words would you use to describe speculative fiction?” (Q8), which intended to measure the participants’ perception of speculative fiction. The participants were provided with a textbox with no character limit, as well as two examples ('interesting', 'creative') above the textbox; while this might invite bias to an extent, the initial testing of the survey found that without this explanation, participants tended to misinterpret the question and either listed speculative fiction authors, or used words that are not descriptors, but rather words such as ‘book’, ‘genre’, ‘reading’ etc. that are associated with fiction in general.

3. “Can you name any speculative fiction publishers or imprints?” (Q9), which intended to measure the participants’ awareness of publishers’ brands. The participants were provided with a textbox with no character limit, and no examples.

After these three questions, the survey was concluded for all participants who indicated they never read works of speculative fiction.

4. “Do you consider yourself a fan of speculative fiction in general, or a fan of fantasy, science fiction, or horror in particular?” (Q10), which intended to measure the extent to which readers of speculative fiction identify as fans, as well as to be compared with information gathered during the secondary research portion of this thesis. The participants were asked to select one of the following answers: ‘Yes, I am a fan of speculative fiction in general’; ‘Yes, I

am a fan of one of these genres in particular:’, which was followed by a small textbox which could be filled in with the appropriate genre(s); and ‘No, I do not consider myself a fan of speculative fiction’.

5. “Do you ever purchase speculative fiction books?” (Q11), which intended to explore the participants’ book purchasing habits. The participants were asked to select one of the following answers: ‘Yes, I frequently purchase speculative fiction books’, ‘Yes, I occasionally purchase speculative fiction books’, and ‘No, I never purchase speculative fiction books’.

6. “In what ways do you think speculative fiction has changed since the late 1990s?” (Q12), which intended to measure readers’ perception of changes in speculative fiction, as well as perception of the current state of the genre. This question was only shown to participants older than 18 who indicated that they either consider themselves fans of speculative fiction or mostly read speculative fiction, in order to target participants which are likely to be knowledgeable on the topic of speculative fiction and its recent history. The eligible participants were presented with a large textbox and instructed to write as much or as little as they wanted.

Due to the nature of data that was collected during the course of this survey — that is, ordinal (ranked) data and data indicating sentiment — additional analyses were performed in order to interpret the answers correctly. These analyses are detailed further in the section below.

Statistical analysis of ranked data

As detailed above, questions 5 and 6 in the survey asked participants to rank answers from most to least appealing or important. This resulted in ordinal (ranked) data that has to be analysed in a different manner from categorical data, which was obtained from most of the other questions and is not intrinsically ordered in any way.

In order to determine whether the difference in ranks was statistically significant, I used the Friedman test,³⁶ which determines whether any of the answers was ranked statistically significantly differently to others. As the Friedman test confirmed this assumption, I consequently performed a post-hoc Nemenyi test, which compares the answers in pairs to determine which differences in rankings were significant and which were not. Both questions asked participants to rank 8 different answers; for a confidence level of 95% (that is, 95% likelihood that the results of the test represent the actual ranking and did not occur by random chance), critical distance (that is, the distance in ranks needed in order for the ranks to be statistically significantly different) was determined to be 0.5263 for genre rankings (Q5), and 0.5358 for purchase factors (Q6) (Kourentzes, 2014). The results of these tests, along with graphical representations, will be further discussed in Chapter 5.

Sentiment analysis

Question 8 asked participants to describe speculative fiction, with the specific intent of exploring whether they perceive it positively or not. In order to determine whether participants view genre positively, negatively, or neutrally, each of the descriptors in the answers was separated out, then connected to the appropriate score as determined by the SentiWords sentiment analysis resource³⁷. In addition, some of the answers were modified or excluded from the analysis because they either did not address the question asked or did so in a way that was not optimal for sentiment analysis — for example, by using full sentences instead of listing words.

In some cases, the descriptor could not be found in the SentiWords database, or the score assigned was incorrect. For example, the word ‘exuberant’ was assigned a score of -0.25, which indicates a negative sentiment; at the same time, the word ‘counterfactual’ was assigned a score of 0, or a neutral sentiment. Additionally, there was sometimes more than one score available per word, depending on its usage (e.g. whether the word is used as a verb or a noun). Because of this, the results were checked manually, and any potential discrepancies corrected by

³⁶ For further information, see Daniel (1990).

³⁷ See Appendix B for more information.

selecting the right word usage or finding the nearest possible synonym according to the context: for example, the word ‘undervalued’ was not found in the SentiWords database, so it was replaced with the word ‘underrated’.

Once the scores were adjusted appropriately, the score for each individual participant was calculated by averaging out the scores of all the individual descriptors they listed. The individual scores were then averaged out for all the participants to get an overall impression of whether speculative fiction was described positively or negatively by survey participants. Additionally, I also made note of how many participants described speculative fiction entirely positively and entirely negatively, as well as the total number of positive and negative descriptors. The results of this analysis are further addressed in Chapter 5.

Speculative fiction cover art analysis

In order to identify potential changes in presentation of science fiction and fantasy, I used the front covers of 50 speculative fiction bestsellers as reported by Nielsen BookScan for each of the years between 2000 and 2013 (431 unique ISBNs total) as a sample for analysis. This enabled me to explore how speculative fiction is (re-)presented in the 21st century and how these presentations have changed over time, and I discuss the results of this analysis in Chapter 5.

The hypotheses for this research were as follows:

1. The way speculative fiction is presented through front cover art has changed between 2000 and 2013.
2. The changes in speculative fiction cover art correlate to changes in the publishing industry.
3. Contemporary speculative fiction covers are further removed from genre stereotypes and are more genre-neutral.

To obtain the cover art sample, the top 50 bestselling titles’ ISBNs from Nielsen’s ‘science fiction and fantasy’ category for each year between 2000 and 2013 were compiled into one list,

and duplicate ISBNs were removed. I manually searched the Goodreads webpage for each of the ISBNs and then downloaded a high-resolution image of each of the books' covers. The accuracy of the images downloaded was then double-checked by another ISBN search tool, isbnsearch.org, to ensure the downloaded images were the correct versions of the covers (and not, for example, later redesigns using the same ISBN). The images were then cross-checked for common themes, art style, motifs, and elements depicted on the cover. Several exclusions were also made during this stage of the analysis, and I detail these below.

Box sets

Box sets consist primarily of books with art design that is the same or similar to that of books available for individual purchase. The covers of the books within a box set are furthermore hidden from view, replaced instead with the design on the box and book spines. Even when the box set features a different design, it is frequently one that values aesthetic appeal over an informative function. For example, one of the box sets excluded from the analysis was the *Lord of the Rings* box set (see Image 3), which only featured a small illustration, the title, and the name of the author on the box. The other side of the box set, i.e. the spines of the books, was similarly uninformative, featuring prominently the title of the work and the author's last name, but little else. Additionally, box sets are frequently shelved separately from the rest of the fantasy and science fiction books (or on lowest/highest shelf) in a bookstore and sold as a collectors' item or as a gift for a fan of the series. Therefore, I operate on the assumption that box sets would have little impact on the way the majority of readers perceive genre and are not as indicative of the way publishers present genre as are individual cover designs.

Tie-ins

As alluded to above, a tie-in is defined as "a product such as a toy or book that is related to a film, television programme, etc." (Cambridge University Press, n.d.) Often, the cover art for a tie-in work will predominantly feature the cast or an official promotional image for a film/TV series, as well as other elements that are intended to underscore clearly a relationship between a certain literary work and a TV series, film, etc. Accordingly, most of such a cover's elements indicate its association with the franchise rather than with a particular genre. For example, the most popular of the tie-ins on the list of bestsellers analysed was the Dr Who tie-in novels series, which follows the same front cover design formula for all of the books in the

series: the cover is split in two parts, separated by a large Dr Who franchise logo. The top half features a prominent photograph of the show's protagonists, as well as the BBC books logo (which is almost identical to the BBC network logo), giving the impression that we are seeing a still frame or a promotional image from the TV series. The bottom half contains the title and an image that presumably hints at the specific contents of the book (and which could well serve as a cover illustration on its own, had the publisher not opted to focus on the franchise logo and the protagonists as well). In some cases, this bottom image features another well-known element from the series, such as a Dalek (the series' armoured antagonist species which has a very distinctive look) or the Tardis (the time-travelling police box, as shown in Image 4), further solidifying the connection with the TV series. Additionally, the author's name is printed in small letters and in a colour that blends with the background at the very bottom, indicating the association of the book with the Dr Who franchise (whose logo is displayed in a very prominent location on the cover) is a much more important brand, at least to the publisher, than communicating the author's name, which is often one of the most important pieces of information on a non-tie-in book cover.

However, there is another category of tie-in covers where the relation to a franchise is not such a prime feature of the cover, but is instead restricted to small banners, the use of specific fonts or logos, or 'stickers' or lines of text on the front cover that do not dominate the cover space, while the rest of the cover art is focused on communicating the contents and genre of the work (as is customary for a front cover). For example, even though the Star Wars franchise logo is still predominantly displayed on the front cover of *Star Wars The New Jedi Order: Dark Tide II: Ruin* (see Image 2), the other elements of the cover do not differ much from the ones found on covers of non-tie-in works. The *Star Wars The New Jedi Order: Dark Tide II: Ruin* front cover does not seem to relate visually to the Star Wars films, and the cover art is presented in the form of an illustration, not a photograph, differentiating the book further from the cinematic quality of the films. While the author's name is still printed at a significantly smaller size than the franchise logo, it is the same size as the title of the book and printed very clearly in a font and colour so as to make it stand out from the background. Additionally, the composition of the cover — with cover art that takes up most of the cover space, and text on top and bottom of the cover — is far more similar to that of non-tie-in covers, further distancing the cover from those of other franchise books such as Dr Who (see above).

Another example of a tie-in cover where the association with a franchise appears to be the main message that the publisher is attempting to convey is the front cover of *Living Dead in Dallas* (and other covers from Charlaine Harris' *Sookie Stackhouse* series). As seen in Image 5, the association with the True Blood TV series franchise is very subtle; without the two lines of text at the bottom of the cover, which are printed in a very small font and also feature a small logo of the series, we would not be able to tell that this book has any ties to a popular TV series. All other elements of the cover, from art to the text, primarily serve the main text of the book, going so far as to use completely different fonts to the ones used in the promotional material for the TV series. Because the association with a franchise is not a primary goal for this type of cover, such examples were not excluded from the analysis.

After I excluded the relevant box sets and tie-in covers, 409 unique ISBNs remained. Another Python script was used to retrieve the various categories into which Goodreads users have sorted each of the books, and the lists were further filtered so as to include only literary genres (as opposed to categories such as 'favourites' and 'to-read'), allowing for classification of ISBNs by genre. Out of the four most common genre categories, the one towards which the most users gravitated was selected as the genre category for that particular book. For example, ISBN 9780006483342 was classified as fantasy by 1022 users, as epic fantasy by 40 users, as high fantasy by 36 users, and as sci-fi fantasy by 25 users, so its overall genre was determined to be fantasy fiction. If Goodreads users did not agree on one genre for an ISBN, the most popular classifications were manually compared to the book's cover art in order to see whether the art reflected one genre over the other; if not, the ISBN was classified as 'other' and set aside for later analysis.

The results of the genre classification were further checked to ensure that all works on the list belonged to speculative fiction genres. The vast majority of books featured on the top 50 lists between 2000 and 2013 belongs to the science fiction or fantasy genres, or at the very least has a place somewhere in the speculative fiction sphere. However, there are certain titles that do not fall under any of these categories, or fall primarily under another category, such as picturebooks, companion books, and novelty books. For example, the *Star Wars Millennium Falcon Owner's Workshop Manual* is featured on Nielsen's science fiction and fantasy bestseller list for 2011, likely because of its association with the Star Wars franchise of science fiction novels and films. However, *Millennium Falcon Owner's Manual* is not a science fiction

novel, but rather a kind of a ‘novelty book’ — an illustrated manual for a fictional spacecraft. Most notably, children’s titles are excluded from the analysis as well, even if they otherwise belong into the speculative fiction genre cluster. The findings of this analysis will be further discussed in Chapter 6.

In this chapter, I have provided a detailed overview of my methodology, setting out the discovery process of my research design, the rationale behind each of the chosen methods, and the information I aim to gather by employing them. As explained in this chapter, before I turn to the findings of my primary research, gleaned through the methodological approaches set out in detail here, I will first conduct an in-depth review of current scholarship and theory in order to provide a comprehensive overview of the scholarly status quo in relation to the core topics relevant for this thesis. In so doing, I also provide, necessarily, a theoretical and contextual basis that will inform the conclusions drawn from my primary research, which are set out in the subsequent chapters.

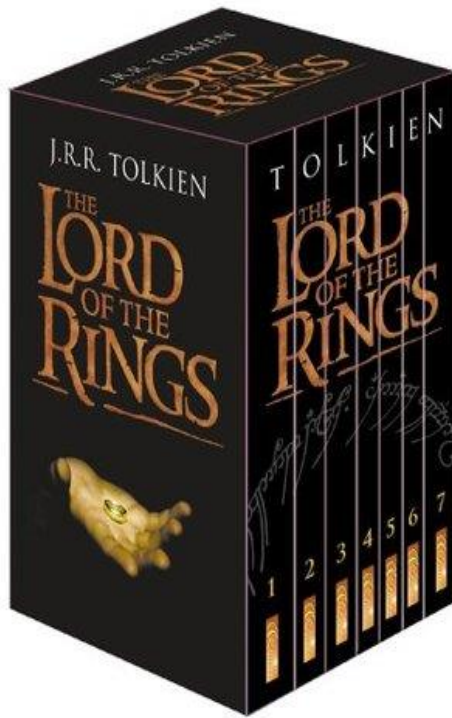


Image 3: The Lord of the Rings box set

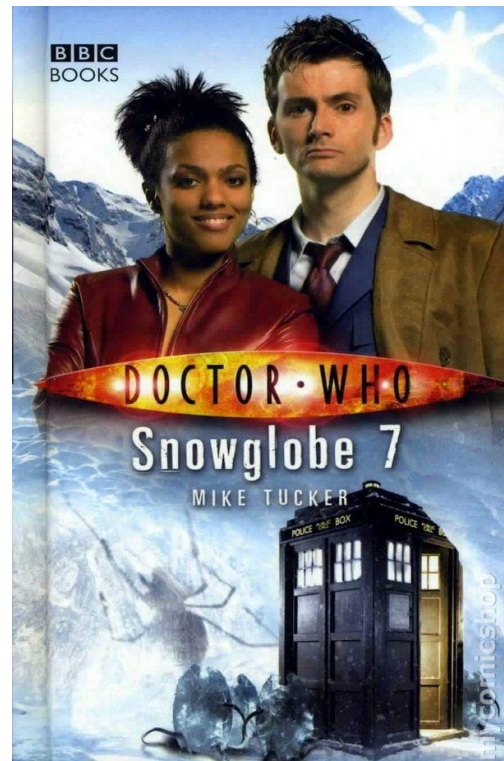


Image 4: The front cover of Doctor Who: Snowglobe 7

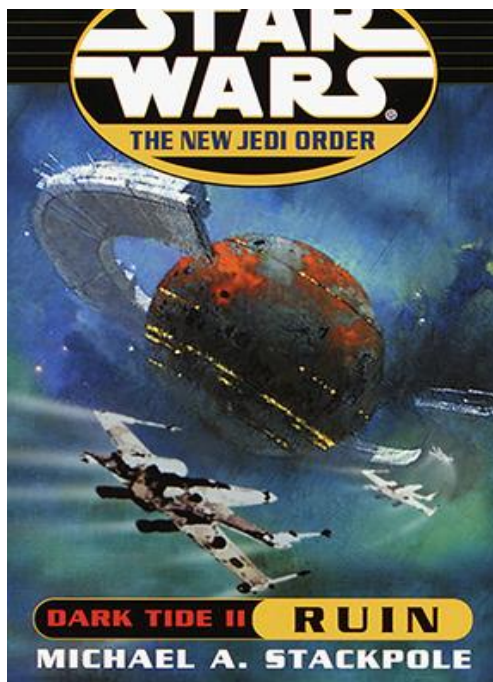


Image 2: The front cover of Star Wars The New Jedi Order: Dark Tide II: Ruin

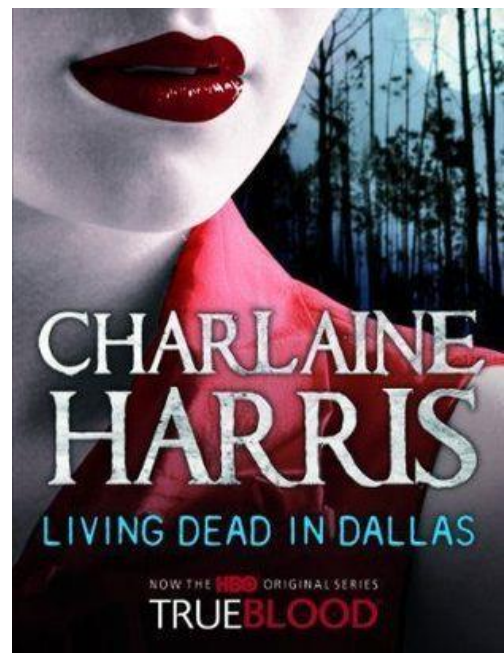


Image 5: The front cover of Charlaine Harris' Living Dead in Dallas

Chapter 2: Current Scholarship and Theory

In this chapter, I propose to review the current state of scholarship and the theoretical underpinnings for this thesis. I shall do so by structuring the analysis that follows according to the above-listed four key topic areas (see pp. 21-22). At the end of each of the four discussions, I set out the ways in which the analysis of that topic area informs the methodological approaches applied in the subsequent chapters of this thesis. First, though, it is helpful to set out in brief terms which existing works of scholarship are among the most influential within the broad subject area, and which therefore have greater weighting in underpinning the methodological and theoretical approach throughout thesis. In respect of genre identification and the perception of genre as a category, David Duff's thorough anthology *Modern Genre Theory* and John Frow's *Genre* are particularly influential in the field of Genre Studies more broadly, whilst the concept of popular fiction and the way it is perceived compared to 'serious' literature has been covered perhaps most persuasively in works by Clive Bloom, Scott McCracken, and Christine Berberich. In terms of the primary background on the social factors underlying perception of fiction, *The Culture Industry: Selected Essays on Mass Culture* by Theodor W. Adorno and *Distinction: A Social Critique of the Judgement of Taste* by Pierre Bourdieu represent especially important examples. The history and theory of speculative fiction in general owes some considerable debt to the invaluable works of Farah Mendlesohn and Edward James, as well as Brian Attebery's *Strategies of Fantasy* and Sheryl Vint's *Science Fiction: A Guide For The Perplexed*. Finally, Giles Clarke and Angus Phillips' *Inside Book Publishing*, as well as John Thompson's *Merchants of Culture* provide key starting points for insights on the topic of trade publishing, while Claire Squires' *Marketing Literature*, Nicole Matthews and Nickianne Moody's anthology *Judging a Book by its Cover*, and Alison Baverstock's *How to Market Books* are cornerstones of scholarship in terms of the ways books are marketed and presented to the public as a part of the publishing process.

Using the above works as the *point de départ*, the analysis that follows not only sets out the existing knowledge that these works bring to this field of enquiry, but also supplements it with nuance from other, less well-known studies and, finally, gleans lessons from these so as to establish the new approaches to the topic that frame the subsequent chapters of this thesis. and thus ultimately generate new insights for scholarship in the understudied area of speculative fiction publishing.

Genre

In order to discuss the perception and presentation of speculative fiction and its subgenres, we must first explore what a literary genre is — how it is constructed, how it is perceived, and how (if at all) it changes through time.

We frequently deal with the concept of genre in our everyday lives, as it permeates all popular culture and is ubiquitous when it comes to classifying film, literature, games and music. We are able to recognise and distinguish pop music from rock music, film noir from an action film, and a sci-fi novel from a chick-lit one — a skill that seems very natural when we employ it. Because we are familiar with genre in all these different forms, and because the differences between them feel intuitive to us, we might think of it as a fairly straightforward concept, but its simplicity is in fact highly deceptive once we look beyond the surface: for example, Todorov (1990, p.16) no sooner defines genres as “classes of text” in his essay *The Origin of Genres* than he has to acknowledge the tautological nature of this statement. Genre has historically been defined in similarly simplistic terms, with no mention or explanation of additional context; for long periods of time, and in particular during the time period leading to the 20th century, genre was considered simply a category based on certain common attributes to which, for example, works of literature can be allocated with a relative ease (Frow, 2006, p.52). None of the definitions that treated genre as simple and intuitive have however been successful in encompassing both the essence and the extent of genre categories.

Genres have subsequently continued to be a frequent topic of academic discussion throughout history, with scholars questioning their definitions, boundaries, and sometimes their very existence (Todorov, 1990, p.13). These past discussions of genre, however, are a valuable source of information when exploring the nature of genre; in fact, they are the basis on which Todorov (1990, p.17) amended his definition of genre to include historical discourse on genres as the main indicator of established genre categories: “Genres are only the classes of text that have been historically perceived as such”. It is important to be aware of these past perceptions, because at a glance, it is not clear to a casual observer — and sometimes not even to a genre scholar — to what extent the generic system shifts and changes in accordance with time and with the norms of society within which it is contained.

Both modern and classical theorists agree that genre is a matter of discrimination and taxonomy: of organising things into recognisable classes. Classical and neoclassical theories of genre categorisation were based on the belief that genres can be reduced to a number of “primitives”, that is, common denominators and essential features that (for example) a literary work needs to possess in order to belong to a certain genre or class (Frow, 2006, pp.51-52; Paltridge, 1997, p.53). Another widely held belief was that genres are uniform and purely objective categories with very clear and strict limits (Paltridge, 1997, p.53). In general, the idea that was generally accepted during the neoclassical era and which persisted well into the 20th century was that genres operate on a principle similar to Bowker and Star’s concept of an ideal system of classification: that they are mutually exclusive categories derived from a set of clear, consistent rules which at the same time allow for classification of any and all possible examples (Frow, 2006, p.51, p.68). In other words, genres are perceived to be distinct categories, each with its own set of basic properties, to which objects (e.g. works of literature) could be ascribed using simple logic and very straightforward guidelines; these categories are also perceived as static and unchangeable during the course of history (Fowler, 1982, p.232; Paltridge, 1997, p.53).

In line with the neo-classicist perception of genre, 21st century readers will usually think of genres in their ideal form, especially since we tend to regard classification the way we view standards: “explicit, formalised, durable rules which extend over several communities of practice” (Frow, 2006, p.52). This logic, in a way, echoes Plato’s theory of form, the main concept behind it being that every real-world object or creature can trace its physical form back to a pure and perfect idea. Applied to genres, this would mean that, for example, all literary fiction works possess an essence of literariness; Plato believed that “these essences have a real and objective existence that we can discover” (Mason, 2010, pp.29-30). Similarly, genre as a mental construct is comprised of certain features which are supposed to occur in the majority of texts we would categorise as belonging to a specific genre (Paltridge, 1997, p.55).

However, it is important to note that the way we imagine genres is simply an “idealised mental representation” (Paltridge, 1997, p.55), the same way Bowker and Star’s model of classification represents an ideal and wholly theoretical system; a real-life system of classification will never be able to meet all of these criteria (Frow, 2006, p.51). In reality, each genre can have more than one defining quality, and it is possible that there is sometimes no one

single characteristic connecting all the works belonging to a certain genre (Lakoff and Johnson, 1980, p.123). This is especially evident if we look at how genres have changed through time — for example, what we think of as science fiction in the 21st century is very different from what was perceived as such in the 1940s (Vint, 2014, p.7). Any characteristics attributed to genres under the assumption that they are based on a clearly defined and delimited set of common features are simply retrospective and often anachronistic projections of our genre perceptions to those of other historical periods, or, as Frow (2006, p.134) puts it: “Genres have no essence: they have historically changing use values.”

Furthermore, categorisation is not usually a conscious, analytical process, but rather an instinctive mechanism that helps us understand the world surrounding us, and traditional methods of classification do not succeed in expressing the complexity of this process (Lakoff and Johnson, 1980, p.122). As readers, we like to perceive genre categories through a logic of similarity and typicality: we usually match all texts that would potentially fall into a genre to one or more typical representatives of that genre, one we perceive to be a good example of the category of which we are thinking (Paltridge, 1997, p.54). For example, someone reading a novel about a detective attempting to solve a seemingly impossible murder case might (subconsciously) compare it to Agatha Christie novels to see whether it could be classified as a murder mystery; they will eventually carry out a categorisation of the text based on the resemblance between the text and the ‘good examples’ of different categories (Paltridge, 1997, p.55). In other words, works are grouped into genres on a basis of similarity and dissimilarity, not on a basis of strict definitions, which is why neo-classical definitions, which treat the system of genres as an ideal system of classification, do not accurately represent the workings of genre as a category. This is why, as we move away from the neo-classical definition of genre, we also need to move away from definitions themselves, and instead deal with genres in a purely descriptive manner (Jauss, 1982, p.132).

Genre as a category

Rejecting the neoclassical definitions of genre does not mean that we should dismiss the fact that texts can share similar characteristics and thus appear related. Genres, contrary to the way we overwhelmingly perceive them, are categories whose members do not necessarily have

a single common attribute, but are nevertheless seen as belonging to the same group; as Jauss (1982, p.131) states in his *Theory of Genres and Medieval Literature*: “literary genres are to be understood not as *genera* (classes) in the logical senses, but rather as *groups* or *historical families*.” The concept of categorisation based not on specific rules, but rather on similarities between members of a category, was primarily developed during the second half of the 20th century. It was first made popular by Wittgenstein in his book *Philosophical Investigations*, which explores the idea that categories are based on “family resemblances”, with individual members of a category (e.g. individual science fiction novels) forming a “complicated network of similarities overlapping and criss-crossing: sometimes overall similarities, sometimes similarities of detail” (Wittgenstein, 1953, p.32). All these mutual resemblances form a basis on which, for example, a reader can make a decision as to how to categorise a literary work.

The same concept was further explored by Eleanor Rosch in her research on categorisation, where she found that for every category, there exists a prototype that bears “the greatest family resemblance to other members of their own category and [has] the least overlap with other categories” (Rosch and Mervis, 1975, pp.598-599). In other words, this prototype (or a set of several prototypes — what Paltridge (1997, p.54) calls “good examples”) is the best representative of the category as a whole and forms the clear core of a category, while the boundaries of that same category remain subjective, depending mainly on our purpose for classification.³⁸ The space between the core and the edge of a category is filled with non-prototypical cases with various degrees of family resemblances to the prototype(s) (Lakoff and Johnson, 1980, p.123), ordered from the most to the least similar — the further away we move from the core, the less resemblance to the prototype(s) there will be (Rosch and Mervis, 1975, p.601).

In order to find an alternative to the traditional genre classification that will adequately represent genres as we perceive them while also taking genre’s lack of clear boundaries into account, Gill (2013) applies Rosch’s ideas to literary genre by introducing two concepts: fuzzy sets and graded categories. Discussing speculative fiction in particular, he establishes that a fuzzy set, unlike genre in its traditional representation, is not uniform; its boundaries are

³⁸ For example, while tomato is technically a fruit and would likely be classified as such by a botanist, it is commonly classified as a vegetable for culinary purposes (Oxford Living Dictionaries, n.d.)

unclear, and membership in such a set is based on similarity, not on a number of definite criteria. It also acts as a graded category,³⁹ with typical representatives of a genre at its core and less typical representatives nearer the category's boundary, graded from most to least typical (Gill, 2013).

Although presented as two separate concepts, fuzzy sets (non-uniform categories with unclear boundaries wherein all members bear some similarity to one another) and graded categories (categories whose members range from the most typical at the core to least typical at the edge) are both applicable when it comes to accurately representing the way we perceive the system of genres. The concept of a fuzzy set in particular is a useful tool for classification of texts, even though — in fact, precisely because — it lacks the clear boundaries of the more traditional definitions. Perceiving genres as fuzzy sets helps us reconcile the differences in definitions for genres such as science fiction, which has historically been difficult to define (Attebery, 1992, p.12; Mendlesohn and James, 2012, p.3). But if fuzzy sets are the best way to explain the problem with defining genre in a precise and definite manner, graded categories explain the way readers recognise and identify genre, as well as categorise texts on an individual level.

Identifying genre categories

Because genre categories are fuzzy sets, it is easier for us to recognise genre at its core, where texts meet most of our criteria for a particular genre — i.e. nearest to the prototype(s) — and more difficult the further the texts diverge from them (Frow, 2006, p.54). We can form an idea of which characteristics represent the core of which genre through comparing and analysing the texts we personally classify as part of a specific genre canon (Rosch and Mervis, 1975, p.574), and we subsequently use these genre prototypes to categorise any future texts we encounter (Paltridge, 1997, p.56). This process is not based on any essential properties possessed by these texts, but rather on the way we perceive them — the way we categorise texts “is as much pragmatic as it is conceptual, a matter of how we wish to contextualise these

³⁹ Although Gill borrows the term “graded category” from theoretical mathematics, it is important to acknowledge that the characteristics of this mathematical concept are not practically applicable in this context. For a mathematical definition of graded categories, see Zhang, 1996.

texts and the uses we wish to make of them” (Frow, 2006, p.54). However, because we do not exist outside of society, the way we classify literature will always be influenced to an extent by external factors, from sections of a bookstore and publishers’ labels to opinions expressed by other people and the media.

As consumers of books in a certain era and society, readers are constantly being educated (and, through acts of reading, we are also actively educating ourselves) in the particulars of various genres. Frow (2006, p.139) claims that this process is heavily influenced by a societal regime of reading,⁴⁰ which is composed of “shared competencies, norms, and values that govern how we read”, and in turn dictate the way we recognise and perceive genre. This regime of reading educates readers about the current genre hierarchy in our society, as well as informs them about what is considered canon for specific genres; it teaches us which works represent which genres, which literature is highly valued, and which tends to be disparaged. We learn about, structure, and sustain the societal regime of reading through various social institutions, ranging from formal (such as book reviews, the publisher’s peritext,⁴¹ or school curriculum) to informal (such as conversations with friends). As our understanding of the structure of the reading regime grows, we acquire background knowledge of the “rules of use and relevance” that enable us to differentiate between various generic⁴² contexts and respond to them in different situations (Frow, 2006, p.140). This way, when encountering a new literary text, every reader is able to tap into “a kind of folk classification which feels intuitive and yet covers most of the difficult and ambiguous cases [we] are likely to encounter” (Frow, 2006, p.13). This knowledge enables readers to differentiate between literary genres to some extent, even if they have never read a wide variety of literary works.

The regime of reading serves not only to help us when we are trying to determine what genre an individual text we have read fits into, but also to shape our expectations about texts that we have not yet read. Our familiarity with the societal regime of reading results in a set of specific qualities we will be looking for — consciously or subconsciously — while interacting

⁴⁰ Frow only calls this a “regime of reading”, but I will refer to it as a societal regime of reading in order to differentiate it from every individual reader’s mental image of the genre system (which I refer to as the horizon of expectation and which is further explained below).

⁴¹ That is, the elements of a book as a physical object that surround the main text and are dictated by the publisher, such as the format, the cover, the title page etc. See Genette, 1987, pp. 16-36.

⁴² As in, pertaining to a genre.

with a (supposedly) generic text (Todorov 1990, p.18). When a reader first encounters a literary work, they will compare it to other works they are familiar with, which is part of the reason why readers from different historical eras and societies will interpret and judge a work differently. In the course of this process of comparison, each work will, to some extent, evoke a sense of familiarity in a reader (Jauss and Benzinger, 1970, pp.8-12) — while it is theoretically possible to generate a potentially infinite number of different texts, in practice, the texts we produce tend to be, at least in some ways, partial repetitions of other texts.

There is no text that would be completely unique or dissimilar to all other texts, and if there were, we would not be able to recognise it; similarly, a “particular configuration of [a genre’s] form and function cannot be separated from its relation to other genres” (Frow, 2006, p.48, p.68). Because authors, too, are to an extent familiar with the societal regime of reading, as well as other norms and expectations surrounding the production of literary texts, the texts they produce will always relate to the existing system of genres in some way (Todorov, 1990, p.18).⁴³ All texts are in some ways similar to other texts, and relevantly different from others — they are shaped by how they avoid, repeat or transform other textual structures (Frow, 2006, p.48). Even when a text “negates or surpasses all expectations, it still presupposes preliminary information and a trajectory of expectations (*Erwartungsrichtung*) against which to register the originality and novelty” (Jauss, 1982, p.131). The same is true on a larger scale as well: as Frow (2006, p.125) says, we are able to identify genres based on how dissimilar they are to others “because we are at some level aware of other genres that it is not.” A text cannot exist in an informational vacuum; every text has a place within the system of genres, and we read and interpret it by comparing it to what we perceive to be the defining characteristics of a specific genre — what Jauss calls a “horizon of expectation”.

⁴³ In his interpretation of genre as a horizon of expectations, Todorov (1990, p.18) differentiates between readers and authors in regard to their awareness of the generic system — presumably because he supposes that authors are writing from an informed, well-researched position where they are aware of the generic system and, through their work, respond to it and shape it, while the readers are mostly consumers who do not primarily concern themselves with questions about genre. However, as Darnton (1982, p.67) writes, authors are readers as well — they form their ideas about literature through discussions with other readers and authors, through reading other texts as well as reviews of their (and other authors’) works, which in turn has an effect on the text they produce. Additionally, readers are at least to some extent conscious of the generic system currently in place due to the process of familiarisation with folk classification (e.g. education, conversations with other readers).

When we encounter an unfamiliar text, we tend to compare it to generic properties we know best and situate it within one of the genres based on our previous reading knowledge and experience rather than using any kind of a formal guide that would enable us indifferently to determine the genre of any given text (Frow, 2006, p.55). Even if, for example, a publisher were to list a book's genre on the front cover, we will still use the text itself in order to verify that the label accurately reflects our prior experience with the genre. When we are assigning genre to a text, no matter whether we are readers or authors, or whether the text was created by us or someone else, we are therefore utilising our horizon of expectation to connect individual texts with specific categories within our personal system of genres. Each time we interact with a text, our horizon of expectation is either re-affirmed (if the text does not deviate from our expectations) or changed to an extent; each new work we encounter will therefore have an impact on our horizon of expectation and subsequently on our definition of individual genre categories (Jauss and Benzinger, 1970, pp.12-13).

The way the state of the readers' prior knowledge impacts our decisions when it comes to applying genre labels to texts means that Frow's (2006, pp.139-140) description of regimes of reading is not completely adequate when it comes to explaining the entirety of how we categorise texts and what influences our choices in this matter. For any given society, Frow suggests, there is a limited set of regimes of reading that provide readers within this society with the basic knowledge of the generic system in terms of both content and hierarchy. However, there are as many unique, individual and wholly subjective horizons of expectation as there are readers, and because they are informed by our personal experiences, these horizons of expectation are not always in agreement with one another.

The way we categorise texts reflects both existing external structures (e.g. if a text is found in the 'science fiction' section of a bookstore, this label will have some impact on how we classify the text) and "the state of knowledge of people doing the categorising" (Rosch et. al., 1976). If we are very familiar with, for example, the science fiction genre, we will have different criteria for categorising texts as such than someone who is completely unfamiliar with this genre; if we have discussed the text we are reading with our friends or read online reviews of the text, those opinions will influence our view on the text in question, and we might classify it differently as we would have if we approached it possessing the base knowledge of societal reading regimes. While the majority of individuals within one society will have relatively

similar experiences when it comes to formal education on genre — this is where our knowledge of the regimes of reading originates — individual readers will, in their own free time, encounter a much wider and more varied selection of texts, as well as have a completely subjective level and scope of information on the genre of the texts they are reading, varying greatly from one person to another. This is why, even though we can learn about the societal regime of reading through a discussion with friends (as Frow's (2006, p.140) example suggests), such an interaction is far more likely to result in an exchange of much more subjective information — namely, knowledge as to how another individual perceives the generic system — and, potentially, in modifying our own personal horizon of expectation.

A horizon of expectation is therefore a composite of both the societal reading regime and the personal experiences of a reader. Because every reader builds their own horizon of expectation and uses their own set of genre prototypes, the reader's decisions on how to classify are usually highly subjective, as well as prone to change over time; the same text could easily be classified differently by the same person depending on the point in their life at which they read the text, or on the circumstances in which they first heard of it. Encountering other opinions can also change a reader's horizon of expectation, as well as can one's own growing base of knowledge of genre and generic texts. As the reader comes into contact with a new text that challenges their existing generic perceptions, their horizon of expectation changes as well (Gill, 2013, p.3); as genres evolve and new subgenres (and names for genre families) emerge, a person's horizon of expectation can undergo a partial or complete restructuring. Each new text we encounter and subsequently identify as belonging to a certain genre informs and changes our definition of a genre as well.

Because of the ever-changing nature of both our horizon of expectation and the system of genres (Frow, 2006, pp.130-131; Opacki, 1987, p.123), we might, as the time passes, need to update our previous assessments of the genre to which a specific text belongs. If our genre definitions undergo a significant enough change, we may find out that our old classifications no longer fit with our personal regime of reading and we need to reclassify some of the texts. As we classify texts on the basis of dissimilarity as well as similarity, we can also perceive genre as a kind of a negative category — a set of characteristics through which a group of texts is not related to others. When a reader encounters enough texts that are unlike the others in a similar way, a new genre (or sub-genre) is formed within their personal system of genre

classification; the same, as we will see in the following chapter, holds true for the wider societal classification of genres. This might happen as soon as the first works that are different enough emerge, or decades after the first work that fits in the new sub-genre was published. One work can also fit more than one genre category at once⁴⁴, and a new sub-genre can absorb texts that used to belong to another (usually one that is no longer relevant).

While genres may, at a glance, seem like clearly defined and mutually exclusive categories with distinct boundaries, they are in fact a much more complex system of classification. Because of how we tend to classify text based on similarity, dissimilarity, and typicality, a better way would be to think about genres as fuzzy sets and graded categories: as groups with a clear centre that consists of the prototypical best example, and the other members of the group ordered from most typical near the core to least typical at the fuzzy, undefined genre boundary. In addition, genres are not static categories, but rather ones that keep evolving (Opacki, 1987, p.123); similarly, our own genre definitions — our horizon of expectation — change through time as well. One could say that a genre system is merely another name for a hierarchy of value, either formal or informal, in a given historical period or society (Frow, 2006, p.124).

This is especially relevant when looking at how genre is perceived and how it presents itself. In its extreme, such a system can present a form of policing or censorship — the differentiation between ‘literary’ and ‘popular’ genres being a contemporary example. The division between the two is a result of a “systemic hierarchy of value” that ends up being internalised by the readers (Frow, 2006, p.130). The higher value attributed to ‘literary’ genres over ‘popular’ ones is likely one of the reasons why authors tend to reject genre labels (Margaret Atwood and Kazuo Ishiguro being two prominent contemporary examples)⁴⁵ and why genre novels are often marketed as literary fiction — something we will take a closer look at later in this study.

⁴⁴ A good example of this is crossover literature, as presented on page 285.

⁴⁵ Kazuo Ishiguro recently expressed fears his newest work will be perceived as fantasy in an interview with The New York Times (Alter, 2015a) and was criticised for it by prominent science fiction and fantasy author Ursula K. Le Guin (Le Guin, 2015). Similarly, Margaret Atwood insists that her opus is not science fiction, but rather ‘speculative fiction’ (Potts, 2003).

Scholars of modern genre system(s) such as Frow, Todorov, and Opacki agree that literary (much like any other) genre is very much dependent on and, to some extent, even dictated by the society within which it is situated. In his essay on the origin of genres, Todorov (1990, p.17) claims that in every society, there are certain “discourse properties” (i.e. beliefs and values) that, due to their compatibility with the society’s ideology, are chosen to be perpetuated through various social institutions and thus become the norm for that particular society. In terms of literary genre, all texts that are produced within such a society — be it original works or translations — are viewed through the lens of this norm and judged based on how well or poorly they are aligned with it. Genre, according to Todorov (1990, p.19), is therefore not just a system of classification, but also “the system by which a society chooses and codifies the acts that correspond most closely to its ideology.” That ideology can be further observed through existence (or lack) of certain genres in different societies, directly reflecting which discourse properties are the most compatible with a given society.

A similar concept is explored by Opacki (1987, p.120) in his essay *Royal Genres* (1987): he claims that the system of literary genres and trends that exists at any given time is defined by socio-economic factors of that historical period. Every system of literary genres is based on a specific hierarchy where certain genres will be prevalent and in trend at a certain time, while other genres will remain peripheral and less popular. The dominant or “royal” genres stand “at the peak of the contemporary hierarchy of literary genres; they best [represent] the aspirations of the period”. Like Todorov, Opacki (1987, p.120) also argues that royal genres are a reflection of the society and its constitutive features, due to the fact that genres are “the most appropriate language of translation for socio-political phenomena into the internal tasks and problems of literature”. In other words: important current events, values and dilemmas tend to be reflected in literature, and in turn, genres that best embody these phenomena become the most popular among consumers/readers as well as producers/authors.

Opacki (1987, p.122), however, points out that royal genres do not exist in a vacuum — their prominence results in influencing other genres to an extent. For example, authors might seek to distance themselves from or emulate the royal genre in their works. On a sub-genre scale, a very good example of this is the ‘Tolkienisation’ of fantasy fiction in the second part

of the 20th century: with J. R. R. Tolkien's *Lord of the Rings* becoming a cult classic in the late 1960s, a whole generation of fantasy writers was inspired by its themes, setting, and characters, while others sought to distance themselves from his works in any way possible (James, 2012, p.72; Mendlesohn and James, 2012, p.62). In this way, the distinctive characteristic that helped the royal genre attain its dominant position is subsequently absorbed by other genres, becoming significant for the whole literary/historical era, as well as ceasing to be a distinctive feature of the royal genre in particular. This does not necessarily result in a significant change in the inherent properties of other genres, or in the creation of a separate, amalgamated genre; however, the royal genre's main characteristic (and with it, the time period which produced it) has a clear and lasting influence on other genres and their evolution.

If the hierarchy of genres is closely connected to the values and concepts that play an important role within a society — be it because they are held in high regard or otherwise — then it also follows that when a society undergoes changes, its system of genres will change as well. As Wyka (1961, quoted in Opacki, 1987, p.119) puts it: “a set of new socio-political conditions brings about the rise of a literary trend, not directly however, but translated into the internal tasks and problems of literature itself, and indeed the trend only arises when that translation actually takes place.” This means that, as societal circumstances change, the hierarchical order of genres shifts with them, creating a system that is different to the one that preceded it. According to Frow, this is especially true in the literary field, as it is particularly tightly connected to societal values and conflicts (Frow, 2006, p.68). Literary production is not “a free flow of utterances” but rather a process that is shaped (and limited) by societal and cultural norms — including the guidelines that determine what belongs to a certain genre in a certain time period. Because of the connection between these norms and literary texts, the system of genres should be viewed as a network of ever-changing relationships rather than a construct that is structurally constant. Even the internal organisation of genre should be regarded as a specific, historical “codification of discursive properties” (Frow, 2006, p.71); as we will see in the chapter dealing with the definition and perception of speculative fiction, what readers in one time period regard as, for example, science fiction can be very different from what is regarded as such a few decades later or earlier.

As mentioned, Opacki (1987, p.122) states that a genre's position as the royal genre is determined by its characteristics that are especially appealing in a certain historical moment

(due to socio-historical circumstances, values etc.). Once the socio-historical circumstances change, these characteristics are no longer relevant, and the hierarchy of genres needs to be restructured. Another genre, with a different set of distinguishing characteristics, rises to the top and influences the rest of the genres in the hierarchy, which in turn change as well, providing a new context for the royal genre. Jauss (1982, p.141) calls this a three-step process of “canonisation, automation and reshuffling”: first, a genre becomes dominant and therefore a part of literary canon; following that, its popularity results in continual reproduction, which causes the dominant genre to become less effective and eventually lose power, and finally, the royal genre is replaced by a new dominant genre, which causes the hierarchical order of genres to be reshuffled. Due to this process, Opacki (1987, p.123) claims, genres are not the unchanging, static entities that we so often perceive them to be; they keep changing with every new royal genre, and can, through time, evolve into something completely different from their original forms.

While this principle of ‘genre evolution’ is very different from the previously proposed idea of a static genre with several essential, unchanging characteristics, it is not supposed to be driven by infrequent and abrupt sets of changes, but is instead a gradual, continuous process that is a product of opposition between literary trends. There is a constant tension between genres in different positions of the genre hierarchy, which results in perpetual shifting and renewal of genres “through processes of specialisation and recombination” (Frow, 2006, p.71). In a similar vein, Tynyanov (1924, p.32) claims it is impossible for a genre to have a static definition that would cover all of its aspects and borderline cases; during the course of genre evolution, any fundamental properties the genre might have had are dispersed. Tynyanov, too, explores the concept of a new phenomenon (or genre) replacing the old “centre of literature” (i.e. what Opacki calls the royal genre), and further identifies four stages of this evolutionary process:

- 1.) A new constructive principle (or genre), opposing to the one that is currently dominant and automatised, is shaped,
- 2.) The new genre is applied to “the readiest field of application”, i.e. it appears in the medium or subgenre that is best suited to represent it,
- 3.) It spreads (in the same way Opacki’s royal genre spreads its signature characteristic to other genres),

4.) It becomes automatised — that is, it rises to the status of the royal genre, which now presents an opportunity for other opposing genres to challenge its position (Tynyanov, 1924, p.38).

This is a process that keeps repeating — “successful genres that embody the ‘high point’ of the literature of a period gradually lose their effective power through continual reproduction; they are forced to the periphery by new genres often arising from the ‘vulgar’ stratum if they cannot be reanimated through a restructuring” (Jauss, 1982, p.141). Subsequently, there is no single stable, homogeneous and clearly delimited genre system — it would be more accurate to say there are several sets of open-ended genre systems that are perpetually evolving and changing (Frow, 2006, p.124).

In summary: although we like to perceive genre as a set of mutually exclusive categories with clear boundaries, definitions based on this belief do not successfully represent how we use genres to categorise literary works. Instead, genre should be approached as a system of categorisation based on family resemblances and composed of graded categories, with each category representing a fuzzy set organised around a core of prototypes. This system is a product of a certain time and society and will evolve and restructure over time in a process of automatisisation and opposition. At the same time, acknowledging genre as a fuzzy system of categorisation is key when it comes to analysing large and diverse genre categories such as speculative fiction, allowing us to focus on a set of core works instead of attempting to include every speculative fiction work into the analysis.

Perception of popular fiction and its readers

Having explored the definitions and evolution of genres, as well as the way they are perceived and identified, we must now situate speculative fiction within the wider context of the genre system in order to discuss successfully the genre and analyse the changes its perception, popularity, and trends. In this section, I will explore the role popular fiction (a group of genres that include speculative fiction (Bloom, 2008, p.87; McCracken, 1998, p.12; Berberich, 2015b, p.40)) holds within the generic system, the subsequent criticisms popular fiction is facing, the way genre hierarchy reflects social hierarchy, and the way readers of popular fiction are perceived. In order to establish a basis on which we can later explore

changes in perception of speculative fiction that have taken place in the 21st century, I will focus primarily on perception of popular fiction in the 20th century.

We have seen that the genre system can, among other things, represent a hierarchy of value; it is therefore not uncommon to see readers, critics and academic pass value judgements on the basis of genre. Popular fiction has seen its fair share of these judgements, with critics describing it as juvenile, escapist, lowbrow, formulaic, or even as a threat to society — and subsequently of lesser value than ‘classic’, ‘serious’ literature. Over the course of the 20th century, critics have frequently referred to the distinction between high-quality literature,⁴⁶ “a small cluster of acknowledged, highbrow, canonical writing enjoyed by a highly educated minority” (Berberich, 2015a, p.4), and low-quality literature,⁴⁷ which represents the opposite — mass-produced, highly popular, lowbrow and allegedly formulaic works created for the uneducated lower classes (Kaplan, 1986, p.122). In this context, the label ‘low-quality literature’ is intended to encompass all popular literature, the critical consensus being that works of popular literature cannot also be works of quality literature at the same time, as they are weighed down by the negative connotations of being ‘inferior’ or ‘simple’ and therefore inherently different from quality literature.

To explore that belief further, I will consider the following 20th century criticisms of popular fiction that reflect the presumed differences between popular literature and quality literature:

- popular fiction is ephemeral, while quality literature remains relevant for decades (or even centuries) (Nash, 1990, pp.2-3, Dirda, 2007, p.1);
- popular fiction is formulaic and simplistic, while quality literature is innovative and complex (Faktorovich, 2014, p.3; Frow, 2006, p.1; Schneider-Mayerson, 2010, p.22);
- popular fiction is ‘lowbrow’ (or ‘middlebrow’),⁴⁸ while quality literature is ‘highbrow’ (Berberich, 2015b, p.31; Bourdieu, 1984, p.486; McCracken, 1998, p.20).

⁴⁶ Also referred to as ‘literary fiction’, ‘high’ literature, ‘highbrow’ literature, or Literature with an uppercase L. Some sources distinguish between literary fiction and high-quality literature (Edmondson, 2014), but for the purposes of this thesis, we will treat them as synonyms, since they are commonly perceived as such (Rothman, 2014).

⁴⁷ Also referred to as ‘low’ literature, ‘lowbrow’ literature, pulp, popular literature, mass literature, or literature with a lowercase l.

⁴⁸ Since the purpose of this chapter is to explore the perception of speculative fiction (and popular fiction in general) in contrast to ‘legitimate’, ‘highbrow’ literature, I will be using the term ‘lowbrow’ from this point

In his book *Language in Popular Fiction*, Walter Nash (1990, pp.2-3) argues that unlike “writing of more advanced persuasion”, popular fiction has nothing to offer to its reader after their first read-through. Nash identifies ‘classics’ as the polar opposite to popular fiction and ascribes to them the same attributes that are usually associated with quality literature or “writing of more advanced persuasion”, as he calls it. While other critics are not as direct in condemning popular fiction as a momentary pleasure, they frequently contrast it with quality literature – for example, Gelder (2004, p.14, p.19) describes literature as creative and artistic, while contrasting it with the high output of popular fiction writers. Similarly, Dirda (2007, p.1-2) suggests that readers reach for classics over popular literature due to the former’s lasting relevance. The core of the criticism remains the same: readers are drawn to quality literature over and over again, while popular fiction can be read quickly, without much thought, and then discarded.

This is by no means an isolated argument — as Christine Berberich (2015a, p.4) explains, popular fiction owes part of its commercial success to following literary trends and referencing aspects of contemporary everyday events; consequentially, it is closely tied to a specific time (and, often, space). This is a characteristic of popular fiction that critics frequently emphasise in order to underline how short-lived popular fiction is compared to long-enduring classics.

However, works of popular fiction which are clearly a product of a certain time and space can make lasting impressions in other ways — they can continue to offer valuable insights into that time and space decades after their publication. We can learn much about inner workings of a past society by reading works produced in that era (Berberich, 2015a, p.4; Bloom, 2008, p.15). The 1996 chick-lit bestseller *Bridget Jones’s Diary* is a fairly recent example of this aspect of popular fiction. At the time of its publication, 30-something women worldwide were able to identify with the titular heroine, Bridget, and her struggle to lose weight, smoke less,

onward to better denote this dichotomy. (See Bourdieu’s ‘network of oppositions’, Section 0). However, it is worth noting that while popular fiction is referred to both as middlebrow and lowbrow by various critics, Nicola Humble (2015, pp.86-102) argues that there is a difference between the two, and that lowbrow literature was always taken more seriously. Additionally, Adorno (1991, p.98) hints to a similar distinction, as he describes how “to the detriment of both, [the culture industry] forces together the spheres of high and low art” to form popular culture.

and, most importantly, find a nice man to settle down with; this is in part what contributed to the novel's immense popularity at the time. Twenty years and many economic and societal changes later, Bridget is much harder to empathise with as the 30-somethings in 2016 find themselves envying Bridget's London apartment, her cushy (albeit not glamorous) job, and disposable income. With its diary format, the text offers a perfect window not only into Bridget's life, but also into mid-90s Britain for us to wonder at and analyse. Furthermore, popular fiction's focus on the contemporary does not necessarily mean popular works are not enjoyed decades after their publication; popular works of the 19th and early 20th century, such as Jules Verne's *Journey to the Centre of the Earth* (1864), Louisa May Alcott's *Little Women* (1869), Sir Arthur Conan Doyle's *A Study in Scarlet* (1887), Lucy Maud Montgomery's *Anne of Green Gables* (1908), to name just a few, are still enjoying a wide readership in the 21st century. Therefore, I would argue that popular fiction's focus on the contemporary is not an inherently negative attribute; popular literature can be just as long-lasting as classic literature, and while the insights it provides are different — often concerning society rather than human nature — they are no less valuable than those that can be gleaned from the classics.

Additionally, what Nash and other critics seem to neglect is that the category of classic is not the same as other genre categories, including popular fiction. While there appears to be no clear consensus on what constitutes a classic (Miller, 2014), there seems to be a strong correlation between the status of a classic and both age and quality of the literary work (Miller, 2014; Tether, 2019). In order to become a classic, a work needs to withstand the 'test of time', with many definitions focusing on the ability of classics to be re-read frequently (Calvino, 1991, p.3, p.5; Dirda, 2007, p.1). When Nash talks about classics, he gives an impression that the distinction between a classic and a non-classic is obvious at a glance due to inherent properties of both classics and popular literature, yet there are numerous examples of critics and publishers misjudging books that have in time become classic works. The most famous example of a work that was misjudged at the time of its first publication is probably Herman Melville's *Moby-Dick*: when the book was first published in the United Kingdom, it received very mixed reviews, with some of the most prominent papers at the time calling it "an ill-compounded mixture of romance and matter-of-fact", "absurd", "trash", "preposterous" and "purposeless" (Branch, 1974, pp.253-254, pp.276-277); it wasn't until the mid-20th century that *Moby-Dick* became hailed as a work of a literary genius (Kelley, 2008, p.xxiv).

On the other hand, books hailed as classics at one time can in fact turn out to be just as ephemeral as any other texts, as shown in the example of Walter Pater's *Marius the Epicurean*. First published in 1885 and becoming a Penguin Classic in 1986 (Goodreads, 2015b), it has been forgotten by most 21st century readers, judging by the number of people who have rated and reviewed the book on Goodreads⁴⁹ (see Table 2):

| Author | Title | Year of publication | Number of reviews | Number of ratings |
|---------------------|-----------------------------|---------------------|-------------------|-------------------|
| Jane Austen | <i>Pride and Prejudice</i> | 1813 | 40,914 | 1,775,839 |
| Emily Brontë | <i>Wuthering Heights</i> | 1847 | 21,714 | 829,207 |
| Nathaniel Hawthorne | <i>The Scarlet Letter</i> | 1850 | 9,762 | 478,921 |
| Walter Pater | <i>Marius the Epicurean</i> | 1885 | 19 | 405 |
| James Joyce | <i>Ulysses</i> | 1920 | 4,291 | 73,187 |

Table 2: Comparison of Goodreads data for Walter Pater's Marius the Epicurean and other classics from a similar time period

Furthermore, we only need to look at specific popular fiction titles to see that critics' complaints regarding ephemerality of popular fiction do not withstand closer scrutiny — some of these supposedly ephemeral works still hold the fascination of readers decades after they had been published, with science fiction in particular being a genre that people return to time and time again. Works like George Orwell's *1984*, Aldous Huxley's *Brave New World*, or Ray Bradbury's *Fahrenheit 451* are considered modern classics,⁵⁰ even though they all belong to the science fiction genre, suggesting that popular fiction has no inherent attributes which would prevent it from achieving the status of a classic (or, at the very least, only keep it relevant for a short period of time). Finally, speculative fiction has been shown to remain relevant for decades

⁴⁹ Data retrieved on 27/12/2015.

⁵⁰ These titles have been published as part of Penguin Modern Classics, Vintage Classics and Flamingo Classics collections, respectively.

after initial publication date, addressing topics that are as pertinent to contemporary Western life and society as they were in the 20th century (Thomas, 2013, pp.185-215).

Popular fiction as formula fiction

A common complaint regarding genre is its supposedly simplistic nature, with critics accusing popular literature of repeatedly following a specific set of tropes, conventions and formulae (Faktorovich, 2014, p.3; Frow, 2006, p.1; Schneider-Mayerson, 2010, p.22). As Gelder (2004, p.15) states, “[t]he key paradigm to identifying popular fiction is not creativity, it’s industry”. Similarly, in Nash’s (1990, p.3) view, only ‘true’ literature (i.e. ‘serious’ or ‘highbrow’ literature) can challenge the readers’ worldview and make them question the society surrounding them; this is, in Nash’s opinion, a valuable virtue of highbrow literature that genre fiction is simply unable to provide.⁵¹

Formulae make for an easy way to categorise (and subsequently market) books, which might result in publishers encouraging the creation of formulaic works; additionally, there will always be authors who intentionally or unintentionally draw inspiration from earlier works they came into contact with as readers (Bloom, 2008, p.86). Both of these arguments, however, can be made for works of fiction and non-fiction alike, so why is genre fiction in particular associated with formulaic and uninspired texts? The answer seems to be connected to the cultural value of literary fiction and popular fiction, which will be further explored in the next section.⁵² I conducted a review of literature regarding the topic of formulae in fiction in an attempt to determine whether popular fiction, as a rule, really is more formulaic than literary fiction; however, it provided no clear answers. Several sources (Berberich, 2015a, p.3; Faktorovich, 2014; Nash, 1990; Rak, 2013) — including both critics and proponents of popular fiction — agree that formulae are common in and potentially essential for genre fiction, and there are a number of works exploring these formulae in greater depth (e.g. Chester, 2016;

⁵¹ Here, Nash is again not taking into account speculative fiction, which is often valued precisely for its tendency to call established social beliefs and practices into question (Beukes et.al., 2017) and offer alternative views when reflecting on our surroundings (Nuttall, 2018).

⁵² This might also be an outdated perception of speculative fiction that took hold during the times of pulp magazines, which were notorious for publishing low-quality and formulaic fiction (James, 1994, p.48); however, as none of the sources mention this possibility, this remains strictly speculation.

Factorovich, 2014). On the other hand, while the majority of these same sources maintain that literary fiction is not formulaic, there seems to have been no in-depth research conducted either to prove or disprove the existence of formulae in literary fiction. There is also little discussion on the topic in sources such as magazines or trade journals, but I did find blog posts pointing out that literary fiction, too, is a genre, therefore following certain (but potentially subtler) formulae (Lepucki, 2012; Mamatas, 2013; Unger, 2011).⁵³

Not all critics of popular fiction deny the existence of formulae in literary fiction, either. In her work *The Formulas of Popular Fiction*, Faktorovich (2014, pp.2-3) claims that while literary authors, too, employ formulae in their writing, there is a significant difference in how these formulae are used compared to genre writers — in literary works, the formulae are “not simplistic and [do] not closely mimic a set of previously created plotlines, themes, character types, and other elements of a popularised generic formula”. Literary writers, argues Faktorovich (2014, p.3), use formulae in order to innovate, while popular fiction employs the generic formula in a rigid manner; she dubs literary fiction ‘anti-formulaic’ in order to reflect this perceived contrast.

There are three common critical explanations for the perceived formulaic nature of genre. The first one claims that genre writers are simply bad writers who subsequently rely on formulae in order to produce works of popular literature (Faktorovich, 2014, pp.3-4). This explanation, however, is the least likely of the three, as it does not adequately explain why publishers would be willing to publish such books, and why readers would want to read them. In fact, as a quick look at Nielsen BookScan charts reveals,⁵⁴ not all popular fiction sells well, even though several critics refer to popularisation of formulaic literature for ‘commercial’ reasons (Berberich, 2015a, p.3; Faktorovich, 2014, p.4); while tropes and archetypes are definitely common in popular fiction, its most successful works enjoy a wide audience primarily because they resonate with a wide variety of readers on a very personal level — something that can hardly be achieved exclusively by following simple formulae (Fiske, 2006, p.2; McCracken, 1998, p.11).

⁵³ A more in-depth look into this issue is beyond the scope of this thesis, but the topic presents an opportunity for future work.

⁵⁴ See Appendix E: Nielsen BookScan bestseller charts.

The second explanation speculates that popular fiction writers are simply providing readers with the kind of reading material they want to read more of, that is, more of the same patterns and themes that grabbed their attention in the past (Berberich, 2015b, p.31; Faktorovich, 2014, p.2). At a glance, this appears to be a reasonable explanation, especially considering that publishing houses are business and therefore, providing material similar to that which has previously been well-received is in their financial interest. However, this does not account for the simplicity of the tropes found in popular fiction, nor does it explain why popular literature would differ from other literature in this regard. This explanation further implies that popular literature could not be anything else but formulaic because readers of popular fiction are people of simple pleasures who long for nothing else but the same predictable structures of ‘popfic’, and who are unable to appreciate ‘serious’ literature (Berberich, 2015a, p.3; Bourdieu, 1984, p.7; Nash, pp.2-3), so writers and publishers keep producing formulaic works in order to profit from the winning formula that has been proven to sell well (Berberich, 2015b, p.31). This argument about readers of popular fiction is closely connected to perception of popular fiction and its readers as lowbrow, which will be further explored in the next section.

The third explanation holds that the publishing industry is intentionally producing formulaic fiction, either because it is the most profitable (Attebery, 1992, p.2) or, similarly, because it is both easier and cheaper to produce than something more literary and imaginative (Rak, 2013, p.53). This explanation presumes that in order to sell these formulaic works successfully, the publishing industry has convinced readers that popular fiction currently being produced and sold is, in fact, exactly what they want to purchase and read (Adorno, 1991, p.98; Berberich, 2015b, p.31; Horkheimer, 1941, p.165), implying that readers of popular fiction may be somewhat gullible and easy to manipulate. The critics who defend this stance argue that in the contemporary Western society, there exists a vast mass-culture industry which produces literary works that are mediocre at best, extinguishing creativity and uniqueness while at the same time convincing both readers and authors that its products have merit as works of art (McCracken, 1998, p.19). In fact, as Horkheimer (1941, p.165) writes in his 1941 essay *Art in Mass Culture*, popular culture products are often not actually something the consumers demand by themselves, but rather products the culture industry assumes will be of interest to the consumers and are therefore marketed and sold as such. Adorno (1991, pp.98-99) claims that consequentially, actual imaginative and creative products (e.g. works of great literary

value) are no longer being published, as society's art production is closely supervised by the culture industry, and the consumers are getting increasingly accustomed to the imbalance of power between themselves and the culture industry.

Because the mass-culture industry's main goal is to generate sales and bring in the maximum amount of profit in the shortest possible time, the quality of the published texts becomes a low priority (as writing a quality text takes more time, and a skilled writer demands a higher wage), which results in bookstores full of uninspired, predictable texts that rely on previously successful formulae (Berberich, 2015a, p.3; Bloom, 2008, p.17). As Adorno (1991, p.100) writes: "More than anything in the world, the culture industry has its ontology, a scaffolding of rigidly conservative basic categories. [...] What parades as progress [...], as the incessantly new which [the culture industry] offers up, remains the disguise for eternal sameness." For Adorno (1991, p.98) and Horkheimer, the culture industry⁵⁵ (as they call it) exists primarily not to produce real art, but to maximise profits by selling products that are created specifically to appeal to the consumers; the works of art produced by the culture industry are therefore no longer individual expressions of creativity, but rather formulaic, simple literature with little value.

Formulaic literature, however, is not necessarily equal to low-quality literature, or literature of little value. As Faktorovich (2014, pp.2-3) explains, it is possible to use formulae in imaginative ways (and) by literary writers, so therefore we cannot say that all works of literature who employ formulae are of low quality. This is further confirmed by Cawelti (1976, p.10), who states that "to be a work of any quality or interest, [a book] must have some unique or special characteristics of its own, yet these characteristics must ultimately work toward the fulfilment of the conventional form". Combined with the lack of evidence that popular literature is more formulaic than 'quality' literature, it is likely that the negative perception of popular fiction's formulaic nature is based on the wider perception of both popular fiction and the modern publishing industry.

⁵⁵ Since they believe that the culture industry does not actually reflect the will of the people, they refuse to call it 'mass culture' (Adorno, 1991, p.98). Similarly, Duffett (2013, p. 62) differentiates between mass culture (which is, in effect, the cumulative output of the culture industry) and popular culture, which are the works that enjoy popularity with the wider audience and represent only a fraction of mass culture. However, since popular culture is a subset of mass culture, the latter remains relevant for this research.

So far, we have seen popular fiction labelled as formulaic and ephemeral, with a strong implication that the term ‘popular fiction’ can be used interchangeably with ‘low quality literature’. The aforementioned critiques of popular culture are all operating under the same two assumptions: first, that ‘high’ literature is clearly superior to ‘low’ literature, and that consumers and creators of ‘high’ literature are likewise superior to readers and writers of popular fiction who are unable to appreciate ‘true art’ (Bourdieu, 1984, p.7). In a similar vein, even though Adorno (1991, p.89) concedes that the culture industry and not its consumer is to blame for the low quality of popular literature, he is still implying that the readers of popular fiction are incapable of critical thinking (otherwise, they would presumably be able to withstand the pressure from the culture industry (Duffet, 2013, p.57)); at the same time, he bemoans the depreciation of ‘high’ culture against the ‘low’ after the culture industry forced the two together to create mass culture. The real problem therefore seems to lie not solely in the quality of popular literature, but rather in the fact that popular literature is enjoyed by ‘the masses’, that is, people who do not belong to the higher classes of society. Similarly, the arbitrary division between ‘high’ (or ‘legitimate’) and ‘low’ literature, which seems to be universal when it comes to criticisms aimed at popular literature, seems directly to reflect the (im)balance of power in society.

Pierre Bourdieu (1984, p.3) claims that ‘high’ culture (which he refers to as “legitimate culture”) acts in a similar way as mass culture — he calls it “a field capable of imposing its norms on both the production and the consumption of its products.” In his view, ‘legitimate culture’ is being perpetuated within a narrow circle of ‘cultural nobility’ whose members familiarise themselves with various aspects and the specific code of this culture from a young age. It is worth mentioning here that Bourdieu’s concept of cultural nobility, that is, the social group whose taste ranks the highest on the hierarchy scale, does not overlap perfectly with the usual Marxist (e.g. Adorno’s) understanding of the bourgeois⁵⁶ (i.e. the social class in the position of *economic* power). While he makes it clear that, in his opinion, the cultural nobility comprises members of higher societal classes, Bourdieu (1984, pp.2-3) also claims that a

⁵⁶ Not to be confused with the petit-bourgeois, whose tastes are considered equally simple to those of the proletariat (Humble, 2012, p.91)

person must possess the ‘pure gaze’ of someone who is closely acquainted with all aspects and codes of legitimate culture, that is, possessing of a large amount of cultural capital, in order to be a true member of the cultural nobility. These characteristics can only arise from a specific set of circumstances which Bourdieu (1984, p.101) calls ‘habitus’, “the internalised form of class condition and the conditioning it entails”. The habitus determines our taste, and, to some extent, our horizon of expectation as well.⁵⁷

In the view of Bourdieu (1984, p.56), the society’s insistence on dividing art into highbrow and lowbrow stems from the upper classes’ economic power, which gives them the opportunity to reinforce their social standing by reaching beyond simple necessities and indulging in luxury. At the same time, this also affirms cultural nobility’s presumed superiority over ‘the people’, that is, the working class, whose tastes (tied to necessity) are in turn perceived as vulgar and ordinary. However, Bourdieu (1984, p.226) believes that taste, which is what gives readers a preference for one type of literature over the other (including ‘high’ literature over ‘low’ and vice versa), is simply a consequence of an existing societal hierarchy. He claims that our taste in literature is directly related to our upbringing (‘cultural capital’) and social status (‘social capital’), as well as our education (‘educational capital’). A combination of these factors is what determines our social standing, which we in turn communicate through various symbols of taste — everything from our preference in food and drinks to our mannerisms. A preference for ‘highbrow’ literature would therefore be one of the ways in which members of the upper socio-economic classes reinforce and communicate their social standing to other people. An observer familiar with the hierarchical structure of the society would thus be able to guess at our place on what Bourdieu (1984, p.468) calls ‘the network of oppositions’ — for example, ‘elite’ and ‘mass’, ‘high’ and ‘low’ culture.

The knowledge of ‘legitimate culture’, claims Bourdieu (1984, pp.2-4), mostly exists on a purely practical level — gained by repeated contact with specific works of art — and while members of cultural nobility are able to pass value judgements on works of art, they do so on the basis of purely implicit criteria for works belonging to ‘legitimate culture’ and not on a basis of objective criteria of any kind. The whole concept of legitimate culture is, in fact, tied

⁵⁷ See page 74.

to a distaste of everything that “is easy in the sense of simple, and therefore shallow, and ‘cheap’, because it is easily decoded and culturally ‘undemanding’; [a distaste] of everything which offers pleasures that are too immediately accessible and so discredited as ‘childish’ or ‘primitive’” (Bourdieu, 1984, p.486). The difference between ‘highbrow’ and ‘lowbrow’ therefore does not necessarily lie in the quality of a literary work in terms of the text, the world, and the reader (which are the three areas McCracken (1998, p.2) identifies as the main perspectives that are crucial to our perception of popular literature, with the world and the reader often being ignored by critics), but rather in the literary work’s (non-)compliance with the established rules of ‘legitimate’ culture. For Bourdieu (1984, pp.2-3, p.327), highbrow literature is no less a product of contemporary society than popular literature is; he claims that both are social constructs, and both can change and even merge with time. For example, mid-20th century, mass-produced genre novels were perceived as morally dangerous — they were considered ‘obscene’ and ‘sensational’ by contemporary standards, but they were also cheap, making them easily available to the masses. By the end of 1980s, however, popularity prevailed and many of the books that would once be considered pulp were now able to find a respectable mainstream publisher (Bloom, 2008, p.69), one example being William S. Burroughs’ novel *Junky*, which was initially published as a cheap paperback original by Ace, a science fiction publisher, in 1953; in the late 1970s, it was acquired and re-issued by Penguin, and is now a part of their Modern Classics range.

When we talk about works of either popular culture or highbrow culture, we are therefore not simply taking these works at face value: because we are a part of the society as well, we will necessarily view them through the lens of a culture in which taste is presumed to communicate one’s social standing (Bennett, 1990, p.4; Bourdieu, 1984, p.56). The phrase ‘popular literature’ itself communicates to us its position within the society, expressed by the word ‘popular’ and its meaning throughout history. As Morag Shiach (1989, p.19) writes: “‘Popular’ is not simply a cultural or aesthetic term. It exists in a range of political and legal discourses, and has been constantly redefined, refined and fought over.” Originally used to mean ‘of the people’ (Shiach, 1989, pp.22-23), the word ‘popular’ was first used in the 16th century to denote something that is widely accessible, but began acquiring negative connotations in the 19th century when a ‘popular’ style was described as a simple style that the uneducated and juvenile (specifically, “boys and women”) would be able to understand (Shiach, 1989, p.27). In the 20th century, these beliefs solidified into three separate views of

the popular: popular as something that is prevalent among the majority of members of a society; popular as “common, lowly, or founded in ignorance”; and, when talking about art, popular as being commercially successful, but with little other merit (Shiach, 1989, p.30). As McCracken (1998, p.20) writes in his commentary on Shiach’s work, the term ‘popular’ has come to represent “on one hand the authentic voice of the people and on other their ignorance, vulgarity and susceptibility to manipulation”; it serves as a marker of lower class,⁵⁸ with all the implications that accompany this specific social status, and subsequently also as a marker of ‘lower’ taste.

The divide between the masses — the “naive reader[s], the barely literate, uneducated working-class people — and women”⁵⁹ — and the educated male readers of higher social classes was already apparent in the late-18th century. Any kind of reading done by common people was generally seen as problematic, especially if it took place behind closed doors and out of the authorities’ control (Kaplan, 1986, pp.122-123). The assumption was that the ‘simple’ readers, unlike members of the ruling class, were not capable of critical reading and, consequentially, were also not able to indulge in both thinking and pleasure at the same time. The rationale was that given the opportunity for autonomous reading, uneducated readers would not be able to maintain distance between themselves and the fiction, which would in turn take over their real life (Kaplan, 1986, p.122; Huyssen, 1986, p.55). Such a person, stirred by the fantasy of fiction, could in the midst of their reading-inspired excitement decide to imitate said fiction, resulting in socially (or even politically) disruptive behaviour. At the same time, according to the dominant belief of the era, “men of the ruling class [...] read critically, read not to imitate but to engage productively with argument and with narrative. They understood difference between fiction and fact, between imagination and reason”, and could therefore be trusted with reading genre fiction without fear of causing social unrest (Kaplan, 1986, p.124).

The idea that naive reading is dangerous was further perpetuated by the media of the 18th and 19th century: newspapers warned about the moral and other dangers of reading, especially

⁵⁸ It is important to note here that while common, this belief is not grounded in reality; in fact, popular fiction is enjoyed by readers of all social classes and income levels (Murphy, 2017, p.5)

⁵⁹ See section Gender and popular fiction below.

if the readers were children or young ladies, while literary works such as *Northanger Abbey* and *Madame Bovary* presented readers of popular fiction as dreamers whose inability to separate fiction from reality results in disappointment, embarrassment, or a complete social ruination (Pflieger, 1999). Escapism, and readers who fail to read critically, are another alleged and frequently mentioned fault of popular fiction (Berberich, 2015a, p.2; Gelder, 2004, p.37). Nash comments on the perceived escapism of popular literature when he alleges that readers of such works “are here to be soothed by devices that may vividly enforce the illusion of acting, thinking, and perceiving, but will rarely oblige us to interpret the act, criticise the thought, or question the perception. We are not here to ask questions, we are here to be diverted.” (Nash, 1990, p.20) Popular fiction, he claims, does not encourage the already passive readers to act, but rather placates and distracts them.

Here, Nash is echoing similar claims previously made by Adorno, who sees the products of the culture industry (such as popular fiction) as a tool the upper socio-economic classes use to perpetuate the societal status quo, which is in the best interest of the upper class and not the working- and middle-classes who are the primary consumers of mass culture. The culture industry, in Adorno’s view, conforms to a system devised to perpetuate and reinforce a certain ideology by influencing the lower classes’ mentality and, by way of its products, presenting the existing social hierarchy as natural and unchangeable — for example, by publishing only books whose narratives fit the preferred ideology (Adorno, 1991, p.99). The products created by the culture industry impart on the consumers that the world they live in is governed by a certain order (that is, the social hierarchy) to which everyone should conform, and to which there is no alternative, replacing the reader’s own individual thoughts with culture industry’s own ideology. This process enables the culture industry to perpetuate the societal status quo as well: the pleasure of consuming the products of culture industry distracts the consumers from social inequality (and other problems that working- and middle-classes experience as a result of their social status) and makes them less likely to engage in socially disruptive behaviour (Adorno, 1991, pp.103-104).

However, not everyone agrees with Adorno’s views on culture industry, with the main counterargument highlighting the extent to which people can and cannot be influenced by mass media and other market forces. Fiske (2006, p.2), McCracken (1998, p.13), and Berberich (2015b, p.43) all agree that while popular culture can always try to distract its consumers from

problems they experience as members of society, it can never have complete control over either the market or the people. Berberich (2015b, p.45) points out self-publishing as an example of authors removing themselves from culture industry, therefore operating independently of its agenda, and at the same time still reaching a wide audience; additionally, what Adorno sees as selling a dream to the masses might in fact help mediate the struggles readers face as members of society, since contemporary genre fiction frequently pits its characters against the world they live in (McCracken, 1998, pp.6-7). Furthermore, it seems counter-productive for the culture industry to produce works intended to perpetuate an ideology, but then also present those same works as inferior and of lesser value. So, while various forms of entertainment, including reading, provide distraction for their consumers almost by definition,⁶⁰ popular fiction is unlikely to have as much of a subduing effect on the reader as Adorno would lead us to believe. Furthermore, Adorno's argument does not explain why 'high' literature would be immune from the effects of the culture industry, even though it is produced by the same industry as popular literature. Yet again, the only difference between the two seems to lie in their readers' position on the hierarchical scale, and the way their habits, behaviour and thought processes are perceived by society.

Gender and popular fiction

At this point, it is important to acknowledge that the divide between mass culture and high culture is not only a classist but also a gendered one. The belief that 'high', authentic culture is exclusively a realm for men is not a new one, but in the 19th century, mass culture began to be explicitly associated with femininity, relying "on the traditional notion that women's aesthetic and artistic abilities are inferior to those of men" (Huyssen, 1986, p.47-50). The aversion to the masses was at the time also an aversion to everything feminine, with newspaper articles of the era frequently describing masses in terms "of a feminine threat", such as 'hysterical' (Huyssen, 1986, p.52). This trend has continued in the 20th century, with critics persistently gendering mass culture as female — for example, Adorno and Horkheimer implicitly equate mass culture to an evil queen and refer to it as 'her' (Huyssen, 1986, p.48) — and blaming the predominantly female readership for the spread of popular literature (Humble, 2012, p.93).

⁶⁰ Or have at least been perceived to do so throughout history, thus giving rise to the phrase *panem et circenses*.

The gendered aspect to our perception of genre is not restricted solely to the divide between low and high literature. Popular genres in the 20th and 21st century do not enjoy an equal standing in society — some genres are seen as more serious, which, as Bloom writes, “often means less ‘female’ or less ‘juvenile’” than others (Bloom, 2008, p.14). A good example of this is the romance genre: while women read and write romance in large numbers, the genre is predominantly absent from ‘serious’ literary publications (Berlatsky, 2014). While this treatment of the romance genre is usually justified using one of the above criticisms of popular fiction (poor quality, formulaic writing etc.), it is important to recognise that gender plays an important role in this process — romance is perceived as silly and trivial in part because women, who are both its main creators and audience, are seen as such (Berlatsky, 2014). As author Jennifer Weiner stated in an interview:

If you write thrillers or mysteries or [...] speculative fiction, men might read you, and the Times might notice you. If you write chick lit, and if you’re a New Yorker, and if your book becomes the topic of pop-culture fascination, the paper might make dismissive and ignorant mention of your book. If you write romance, forget about it. You’ll be lucky if they spell your name right on the bestseller list. (Pinter, 2010)

Even outside of the romance genre, award-winning titles written by woman writers or targeted at a female audience are commonly “dismissed [by critics] in specifically gendered terms” (Weiner, 2015). Jennifer Weiner (2015) calls this phenomenon Goldfinching, after Donna Tartt’s Pulitzer-winning novel, which was dismissed by several ‘highbrow’ critics as too juvenile to be a real work of quality literature (Peretz, 2014). This trend is present in speculative fiction as well: for example, James (1992, p. 178) mentions how “devotees of hard SF would criticise [...] SF falling into the hands of people who didn’t understand the science, as well as women”. However, as critic Sami Schalk (2018, p.21) points out in her work *Bodyminds Reimagined*, speculative fiction in particular presents an avenue for greater representation of women and other minorities in fiction.

The perception of books as ‘masculine’ and ‘feminine’ depends in part on how publishers decide to present them. Based on a book’s cover in terms of colour, art, author’s name and the title, readers can easily discern whether the book is intended for a male or female readership. Furthermore, research has shown that while women are happy to read books that are designed to appeal to men, men will eschew books that are feminine in design. (Phillips, p.23)

Equating femininity with being inferior or less authentic impacts both woman readers and writers when it comes to literature, and despite Huyssen’s (1986, p.62) claims in 1986 that such gendering had met its end with the inclusion of women in high culture, this behaviour persists in the 21st century, if slightly less explicitly than before. For example, author Glen Duncan juxtaposes an intellectual (a traditionally male role) representing high literature with a porn star (a typically female role) representing genre literature, reinforcing the idea that intellectual pursuit and superiority is the domain of men over women. Similarly, as discussed below in ‘Speculative fiction’ section of this chapter, the 2010s saw the rise of an online campaign opposing women and minorities in speculative fiction. And finally, this mindset results in very real consequences for women authors: there is research showing that books written by women are literally seen as less valuable, being priced 45% lower on average than books written by men (Weinberg and Kapelner, 2018).

Defensive othering and genre fandom

The divide between mass culture and high culture reflects the power imbalance between the two main social groups manifested in contemporary Western society: what Marx and Engels (1848, p.14) called Bourgeois and Proletarians, and what, in the context of cultural production and consumption, we called ‘cultural nobility’ and ‘the masses’. We have also discussed how literature associated with cultural nobility, the more powerful of the two groups, tends to be perceived as high-quality literature, while literature associated with the masses is overwhelmingly perceived as low-quality literature. This happens at least in part as a result of the power imbalance between the two groups — due to its position in society, the more powerful group (cultural nobility) is able to define the other in a negative way and at the same time reaffirm its own superior status (Okolie, 2009, p. 2). This process of distancing from other social groups using stereotypes and claims of superiority is called ‘othering’ (Duffett, 2013,

p.37) and can take place both between a dominant and inferior group (known as ‘offensive othering’), as well as within the inferior group (‘defensive othering’) (Schwalbe et al, 2000, p.425). Over the course of this chapter, we have seen several examples of how offensive othering takes place through stereotyping popular fiction readers as juvenile, simple-minded, gullible, and unable to appreciate ‘real art’, as well as through the divide between male and female readers and authors. However, the consumers of mass culture are not a homogeneous unit content with being labelled as inferior by the cultural elite — they are aware of the stigma connected to popular culture and wish to avoid it, using defensive othering as a mechanism to do so (Duffett, 2013, p.42; Schwalbe et al, 2000, p.425).

One of the ways the mechanism of defensive othering presents itself is through the distinction between ‘lowbrow’ and ‘middlebrow’⁶¹ and the concept of ‘guilty pleasure’. The term refers to works of popular culture and implies that consumption of such works is something out of the ordinary for the person indulging in the guilty pleasure, and it also communicates shame about doing so (Szalai, 2013). If, for example, a reader is enjoying Stephenie Meyer’s bestselling paranormal romance novel, *Twilight*, they can claim it is simply a guilty-pleasure read; in this way, they can distance themselves from (as well as establish their superiority to) other *Twilight* readers who make no such claim. Additionally, the reader who excuses *Twilight* as a guilty pleasure implies that they, unlike readers who did not do so, are in fact well aware and appreciative of critically acclaimed works of literature and that their enjoyment of popular literature is merely a temporary transgression.

Another way popular culture audiences make use of defensive othering is by applying the label of a fan to certain individuals or groups. Duffett (2013, p.2) defines fans as having a “positive, personal, relatively deep emotional connection with a mediated element of popular culture”. By labelling others as fans (and therefore identifying themselves as non-fans), consumers of popular culture therefore imply they are in fact indifferent to and unimpressed by popular culture. The way fans are perceived among popular culture audiences is strikingly similar to the way the cultural elite perceive the masses: describing the way fans and ‘fannish’

⁶¹ See footnote 48.

behaviours⁶² were viewed in the 20th century, Duffet (2013, p.36) writes: “In an era where electronic mass media had socially marginalised such activities, fandom became perceived as a byword for the public’s supposed gullibility. Representations of collective fandom located individual fans as members of irrational mobs liable to exceed the constraints of civility at a moment’s notice.” This description portrays fans as possessing the same negative characteristics — gullibility, irrationality, and mob mentality — as the ‘simple readers’ described by Kaplan, showing both that the idea of a naive reader had been replicated and repurposed for the 20th century, as well as that the strategies of othering have remained mostly unchanged.

Readers of popular fiction, and especially speculative fiction, were overwhelmingly perceived and presented as fans in the late 20th century. As such, they were often attributed certain traits based on common stereotypes. In *Textual Poachers*, his seminal work on fandom, Henry Jenkins (1992, p.10) analyses a Saturday Night Live sketch satirising fans of Star Trek, which lists several such stereotypes. The sketch reveals how speculative fiction fans are frequently perceived as “brainless consumers who [...] devote their lives to the cultivation of worthless knowledge, [as well as] feminised, [...] desexualised, emotionally and intellectually immature [people who] are unable to separate fantasy from reality”. At worst, fandom is presented as pathological and dangerous, discussed in terms of “deviance and extremity” and in connection to notorious unstable individuals who have committed serious crimes, such as the Columbine school shooting and the assassination of John Lennon. These discussions and stereotypes further perpetuate the perception of fandom as “a kind of evil force, a disturbance in the fabric of the self and society” (Duffet, 2013, pp.85-86). In reality, there is no proof that fandom leads to criminal or antisocial behaviour; even more, all consumers of popular culture participate in fannish behaviours to a degree (Duffett, 2013, p.42). However, the public nature of popular culture and creators of such culture (be it writers, actors, or musicians) makes it easy for disturbed individuals to become fixated on certain aspects of it (Duffett, 2013, p.101).

All these stereotypes serve primarily to “normalize the rest of the media audience. In constructing fandom as an Other, it locates ‘ordinary’ viewers as a hidden, idealized opposite

⁶² Such as autograph hunting, seeking out face-to-face encounters with celebrities (including authors), writing or reading fan fiction, collecting merchandise and memorabilia etc. (Duffett, 2013, pp.165-180).

to the fans: [...] discriminating, in control, [...] pursuing worthwhile cultural projects, [...] socially adept, [...] mature and [...] able to fully differentiate the real world from the imagined (Duffett, 2013, p.42). In this way, readers (and other consumers of popular culture) seek to establish themselves higher within the social hierarchy — they might not belong to the cultural elite, but using defensive othering, they can at least situate themselves above another group, thus establishing their interests and tastes as more legitimate and subsequently less likely to be criticised or frowned upon. Such behaviours are common with speculative fiction audiences as well, and the theoretical approach discussed in this section helps inform my analysis of speculative fiction in the 21st century throughout this thesis. However, in order to explore this topic further, we first need to address speculative fiction as a concept and as a genre.

Speculative fiction

Having looked at both genre as a category and the way popular literature is perceived in society, we can now begin to explore speculative fiction, which is in part defined by both of these aspects. The genre can best be described as a set of “works presenting modes of being that contrast with their audiences’ understanding of ordinary reality, [with] key emphasis [...] on speculative representation of what would happen had the actual chain of events or the matrix of reality-conditions been replaced with other conditions” (Gill, 2013). Initially used to describe a subset of science fiction (Nicholls and Langford, 2015), it has grown into an umbrella term for science fiction, fantasy, and horror genres, as well as other works with elements of fantastic, supernatural or ‘weird’ that are often hard to classify as belonging to any of the popular genres (Lilly, 2002; Neugebauer, 2014).⁶³ As Oziwicz (2017) writes in *Oxford Research Encyclopedia of Literature*:

The term “speculative fiction” has three historically located meanings: a subgenre of science fiction that deals with human rather than technological problems, a genre distinct from and opposite to science fiction in its exclusive

⁶³ Martin (2003) calls this category “ultrafiction” and considers other forms of fiction such as fairy tales to be a part of it; however, this is not a commonly accepted view and it serves more to demonstrate that a unified definition for the genre emerged only recently.

focus on possible futures, and a super category for all genres that deliberately depart from imitating “consensus reality” of everyday experience. In this latter sense, speculative fiction includes fantasy, science fiction, and horror, but also their derivatives, hybrids, and cognate genres like the gothic, dystopia, weird fiction, post-apocalyptic fiction, ghost stories, superhero tales, alternate history, steampunk, slipstream, magic realism, fractured fairy tales, and more.⁶⁴

The definition of speculative fiction is further complicated by the fact that, unlike its subgenres, speculative fiction is sometimes considered a commercial category, not a literary one (Gill, 2013). In this context, the label ‘speculative fiction’ (or, frequently, ‘science fiction and fantasy’)⁶⁵ serves to further commercial interest, not classify genre fiction, which results in a very wide and inclusive category with no clear rules on what is to be included or excluded from it. As such, speculative fiction allows for blurring of the borders between various genres, as well as gives a way to classify works that fall near the edge of fuzzy sets (Osiewicz, 2017).

While both science fiction and fantasy are wholly speculative, ‘what-if’ genres by definition, other speculative fiction subgenres do not always fall entirely under the umbrella of speculative fiction. Horror, which is frequently mentioned alongside science fiction and fantasy as a part of the speculative fiction subgenre trifecta, is in fact only partially speculative — horror texts with no supernatural elements (e.g. psychological horror) will only rarely be considered speculative fiction (Neugebauer, 2014). This is one reason why, even though this thesis focuses on all literary works that are generally perceived as speculative fiction, we need to consider science fiction and fantasy, the main two speculative fiction subgenres, in particular depth.

⁶⁴ In this thesis, speculative fiction is understood primarily in the context of the third meaning identified by Osiewicz.

⁶⁵ This phrase is commonly used to denote the wider sphere of speculative fiction, possibly because science fiction and fantasy are two of the most easily recognisable speculative fiction genres. It is also a common commercial term used in bookstores and on Nielsen charts, but a closer inspection shows that ‘science fiction and fantasy’ in fact encompasses other speculative fiction genres as well.

It is important to remember that the definitions of both science fiction and fantasy pertain to the ‘core’, the ideal examples of these genres only — with contemporary works frequently straddling the border between science fiction and fantasy (Attebery, 1992, p.105), there is much more to the two genres than what is described below. As has been established in the previous sections, genres are more complex and less black-and-white than traditional definitions would have us believe. On the one hand, this means we have no need for rigid definitions that try to reduce a genre to one single element that all works in this specific genre should have in common, but on the other, we need to acknowledge that any definition of a genre that accurately expresses its essence will lack the rigid boundaries and precision that we value traditionally, culturally, and cognitively (Gill, 2013). This is why it is important to remember that this thesis treats genres — speculative fiction included — as fuzzy sets and graded categories (see page 74) and not as groups with hard, well-defined boundaries.

Both fantasy and science fiction are notoriously difficult to define (Attebery, 1992, p.12; Mendlesohn and James, 2012, p.3), with the two genres having developed in parallel to one another, sharing some of the key authors (Attebery, 1992, p.105), and with ‘science fiction and fantasy’ often being presented as a single category in bookstores (James, 1994, p.2). However, the main theorists all agree that fantasy is a genre that deals with the impossible — as opposed to science fiction, which deals with the unlikely (but which is still based on science) (James and Mendlesohn, 2012, p.1). The worlds presented in science fiction remain connected to the readers’ own by following current (technological) trends into a future that may eventually become a reality; with use of scientific terminology and icons, science fiction leans on science and uses it as a megatext⁶⁶ that frames all science fictional works. However, this use of science also limits science fiction to an extent — in order to remain in the realm of unlikely, but not impossible, science fiction authors have to work within the constraints of current scientific knowledge. This results in older science fiction texts frequently being rendered implausible by new technological advances, to the extent that science fiction stories often give readers more insight into the time and space in which they were created than into possible futures (Attebery, 1992, pp.106-109).

⁶⁶ A kind of a shared background knowledge, or, as Csicsery-Ronay (2008) describes it, “a shared subcultural thesaurus” that positions a text within a certain shared context with other texts of the same genre.

Definitions of science fiction as a genre category frequently focus on its relationship with science (James, 1994, p. 52, p.178; Vint, 2014, pp.3-4), which is one of the reasons why critics have historically been unable to settle on a single definition to represent accurately the genre in its entirety — too strict a definition can exclude a large percentage of works commonly perceived as science fiction (e.g. if works need to be scientifically accurate in order to qualify as science fiction, a lot of older works might be excluded from this category), while too broad a definition may include works perceived as being of lesser quality, or as ‘false’ science fiction, to the distaste of some science fiction critics. In order to avoid these issues, this research will use Luckhurst’s (2005, p.3) definition of science fiction as “texts [that] imagine futures or parallel worlds premised on the perpetual change associated with modernity”.

Fantasy, on the other hand, deals firmly with the realm of impossible and supernatural (Attebery, 1992, p.108; Moody, 2007, p.7; Vint, 2014, p.56), and while it will always be separated from the readers’ own world to an extent, it also does not need to maintain the scientific plausibility of science fiction (Attebery, 1992, pp.108-110). Focusing on immersion into a fictional world over “extrapolative and rational discursive exploration” (Moody, 2007, p.7), the genre’s fantastic elements hold emotional and psychological (rather than scientific) weight, making fantasy works much less likely to become outdated in the way that science fiction works do (Attebery, 1992, p.109). However, as with science fiction, there is still some debate around the precise definition of fantasy fiction, and while the primary problem lies in the fact that, like speculative fiction, science fiction and fantasy are fuzzy genres (see the Genre section of this chapter), some of it may also stem from the difference between what Atteberry (1992, p.2) calls the fantastic mode and fantasy as a genre.

The fantastic mode, for Attebery (1992, p.2), encompasses the literary manifestations of human imagination that dreams of the impossible: the texts whose authors, instead of writing about the reality that surrounds them, write instead of different realities or imagined futures. The fantastic mode⁶⁷ represents an opposing pole to the mimetic mode (i.e. literature that imitates reality). When it comes to fiction, mimesis and fantasy as modes complement each

⁶⁷ In his book *The Strategies of Fantasy*, Attebery defines the fantastic mode primarily in relation to the fantasy fiction genre, but I would argue that this mode is prominent in all speculative fiction literature — alternative history, science fiction, horror etc. all follow the fantastic mode over the mimetic by definition.

other: fiction, by definition, consists of narratives, events, and characters that have in fact never existed, even if they were inspired by, or created to, reflect reality. On the other hand, even the most imaginative of fantasies will always be based in reality by using human language, emotion, and behaviour, as well as objects and sometimes even locations from everyday life, in order to convey the story. Strictly speaking, mimesis without fantasy would consist only of reporting on actual events, and without mimesis, we would be unable to either understand or communicate fantasy. Despite this, literary critics tend to forget that there is more to literature than the mimetic mode, and the mimetic tends to be viewed more positively than the fantastic (Atteberry, 1992, pp.3-4). This is possibly the reason why, as we will see, fantasy has historically been perceived as less worthy of academic study (Levy and Mendlesohn, 2016, p.1) and less ‘literary’ than science fiction — which, while speculative, is usually presented as more probable and therefore more mimetic.

History of science fiction and fantasy

Fantasy as a mode has existed since the first written texts, featuring prominently in traditional story forms such as ancient myths (Attebery, 1992, p.106; Mendlesohn and James, 2012, p.7). There is, however, no clear consensus on when fantasy emerged as a genre — Attebery (1992, p.10) and Wolfe (2012, p.12) claim that the genre of fantasy fiction first appeared at the end of the 18th century, while Luckhurst (2005, p.11), Mendlesohn and James (2012, p.7) say it only emerged as a counterpart to the mimetic genre, i.e. Realism, which would situate the emergence of fantasy as a genre in the late-19th century. Levy and Mendlesohn (2016, p.46) mention that different fantasy tropes and types were starting to emerge by the end of the 19th century, with some of them building on the early-19th century tales of fairies and taking place in a fantastic world that was neither the real world nor a ‘full fantasy’ world we associate with, for example, Tolkien and the works he inspired, but “a nebulous other world” that owes its origins to the earlier fairy tales. Other fantasy fiction of the time focused on portals leading from the reader’s reality to another world, which is usually populated by fantastic creatures and which is frequently explained away as a dream by the time the protagonist’s adventure is finished (i.e. what Mendlesohn (2008, p.xix) calls a portal fantasy), *Alice’s Adventures in Wonderland* being one of the most famous examples. Quest fantasy, that is, the more Tolkien-esque type of fantasy in which the protagonists embark on a journey to satisfy a higher purpose, also began to develop during this time (Levy and Mendlesohn, 2016, p.47).

Similarly, science fiction as a self-conscious genre only emerged in the late 1920s, when it was named as such by Hugo Gernsback (Smith, 2017). However, science fiction themes such as interplanetary and other extraordinary voyages, utopias, and tales of invention have been present in literary works since the 17th century (Vint, 2014, p.3) and began to feature in novels more frequently at the end of 19th century under names such as scientific romance, invention stories, or ‘different’ stories (James, 1994, p.51). The Victorian era saw the enormous popularity of cheap publications such as penny dreadfuls in the UK, while dime novels were similarly in demand around the turn of the century in the US; both of these formats frequently featured early forms of science fiction and fantasy. However, early speculative fiction was generally not considered a respectable genre — it was held in low regard by critics and librarians (Levy and Mendlesohn, 2016, p.70). Even though British science fiction in the late-19th century focused primarily on scientific and philosophical questions, it was only rarely featured in the three-book novel format which enjoyed popularity at the time, but existed instead in alternative forms such as pamphlets, novelettes, and publications for boys (James, 1994, p.32, p.36). In the 1890s, science fiction in Britain enjoyed a brief period where it was frequently published in middle-brow periodicals, but by 1910s, it had been mostly dropped from their pages as periodicals struggled to maintain respectability and to compete with popular daily press. Despite this, the philosophical nature of British science fiction earned it some respect, even though it was still considered a very niche interest (James, 1994, pp.36-37; Russ, 2017, p. 202). Unfortunately for the genre, however, American science fiction and its reputation eventually overshadowed the more reputable aspects of the genre and established science fiction as the kind of literature that provides readers with simplistic action and entertainment rather than thoughtful scenarios intending to challenge the reader and his worldview; this perception of science fiction persisted well into the second half of 20th century (Earle, 2010, pp.73-74).

During the first half of the 20th century, science fiction in the United States was restricted mostly to highly specialised pulps, that is, low-grade fiction magazines which were not consumed by ‘respectable’ readers of the era (James, 1994, p.35).⁶⁸ Published primarily in the

⁶⁸ While this seems to be the popular belief, Earle (2012, p.201) states that pulps appeared to a diverse audience comprised of various social circles and statuses.

form of short stories, US science fiction of the time focused on romance, adventure, and thrills, and while it was able to reach a wide public, it was rarely published in book form and was not considered to constitute respectable literature by the American public (James, 1994, pp.36-37; Russ, 2017, p.202). While early-20th century pulps were mostly focused on science fiction, they often published fantastic stories as well, with two of the pulps, *Weird Tales* and *Unknown*, primarily publishing fantasy fiction; these two pulps helped launch the literary careers of several well-known authors whose works venture into the realm of fantasy, such as Edgar Rice Burroughs, H. P. Lovecraft, A. Merritt, Robert E. Howard and Ray Bradbury (Levy and Mendlesohn, 2016, p.71). Despite being shunned by the literary establishment, pulps attracted a strong following of both adult and adolescent readers, and by 1940, speculative fiction (with science fiction in the forefront) established a strong fanbase of dedicated readers, who would later go on to become a new generation of science fiction writers (Earle, 2010, p.78; James, 1994, p.72).

After World War II, the science fiction market for adults and the fantasy market for children was growing rapidly (Levy and Mendlesohn (2016, p.101) call this period a “golden age of children’s fantasy”), but there was little to no fantasy being published for adults.⁶⁹ Science fiction, however, experienced a huge publishing boom in the 1950s that saw science fiction works being issued in both hardback and paperback books instead of pulps, as well as reprinted all over the world (James, 1994, p.72, pp.84-85). By 1960s, science fiction was a globally recognised genre, albeit still not a respected one — it was frequently seen as wildly implausible and therefore not worth the attention of literary critics, but it was also increasingly perceived as a vision of technological future with which the real world was quickly catching up (James, 1994, pp.54-55; Roberts, 2016, p. 333). In the 1960s, this perception of science fiction was further improved by the New Wave movement — sometimes called ‘literary science fiction’ (Attebery, 1992, p.106) — which emerged from rejection of science fiction’s pulp roots and instead focused on “a more profound awareness of the political and moral complexities of the world, a more sophisticated and self-conscious literary approach, and a more realistically pessimistic attitude to human nature and the ability of technology to improve

⁶⁹ Children’s fantasy published in this period, in particular the works of C.S. Lewis, did however have a significant impact on later works of fantasy aimed at adults (James and Mendlesohn, 2012, p.62; Levy and Mendlesohn, 2016, p.133).

the human condition” (James, 1994, p.169, p.175). New Wave in general, and works of Ursula Le Guin in particular, also brought science fiction more respect in the eyes of literary critics, while at the same time the genre entrenched itself in popular culture as science fiction themes featured prominently in both music and film (James, 1994, p.188, p.191).

The late 1960s were a fruitful period for fantasy fiction as well, with J. R. R. Tolkien’s *Lord of the Rings* (originally published in 1954) becoming a cult classic (Hartwell, 2017, p.306); its success inspired many other authors to try their hand at writing fantasy novels, spawning both imitations as well as works born from a dislike of Tolkien’s approach to fantasy (Mendlesohn and James, 2012, p.62; James, 2012, p.72). The fantasy genre also saw a rise in ‘Tolkienisation’ shortly afterwards, with an overarching trend of medievalism and Tolkien-inspired tropes (such as a lost heir surfacing, a group of adventurers embarking on a quest, an ancient prophecy becoming fulfilled, and a fantasy world embroiled in the battle between the forces of good and evil) taking hold of the genre. Additionally, fantasy works taking place in a ‘full fantasy’ world, as well as being published in several volumes, became much more prevalent (Levy and Mendlesohn, 2016, pp.134-135). This sudden interest in fantastic themes, combined with publishers’ realisation that fantasy has a certain commercial potential, resulted in a huge popularity boost for fantasy genre (James, 2012, pp.72-73). Quest fantasies such as *Lord of the Rings* proved suitable for the serial format, initially in the form of trilogies but soon expanding to an ever-increasing number of instalments (Moody, 2007, p.10; Mendlesohn and James, 2012, p.119, p.144).

The sudden popularisation of the genre led fantasy to become a serious competitor to science fiction in British bookstores in the late 1970s (Moody, 2007, p.4), with publishers beginning to put increasing pressure on both new and existing fantasy authors to enter into contracts requiring them to either write a series spanning several volumes, or producing sequels to their work if it proved to be profitable and popular. This period subsequently saw major increases in the length of fantasy works, with page counts jumping from around 250 in 1977 to up to 1000 in the 1980s (Mendlesohn and James, 2012, p.144). Additionally, in the 1980s and 1990s, publishers began to re-publish older works of fantasy fiction, repackaging them with new covers or re-issuing them in a serial format to provide further reading material for readers eager to buy more fantasy novels (Moody, 2007, pp.10-11). All of these factors, along with the rise of pen and paper fantasy roleplaying games such as *Dungeons and Dragons* that further

drove the interest in fantasy fiction, as well as the publishers' and booksellers' preference for fantasy over science fiction (Moody, 2007, p.11) caused fantasy to overtake science fiction in terms of commercial success in the 1980s and 1990s (James, 1992, p.202; Mendlesohn and James, 2012, p.5). Terry Pratchett, who wrote the first of his many entries in the *Discworld* fantasy satire series in 1983, was Britain's best-selling author in the 1990s; shortly before the turn of the century he was replaced by J.K. Rowling, another fantasy author (Weale, 2002).

While commercial success of speculative fiction works brought along increased popularity and mainstream acceptance of the genre in the 21st century, there was still an overwhelming impression (echoed by trade journals) that speculative fiction "fail[ed] to capture widespread respect in the wider world of literature" (Chadwick, 2012; Killheffer, 2000). In order to combat the latter, publishers began to market genre fiction as mainstream fiction more and more frequently (Chadwick, 2012), as well as merging speculative fiction genres with traditionally literary themes and styles (Freese, 2018).

The state of contemporary speculative fiction

Blending speculative fiction with other genres seems to be one of the most prevalent trends in speculative fiction publishing of the 21st century (Chadwick, 2012; Chadwick, 2013; Fox, 2012; Vanderhooft, 2010). Fox (2012) argues that science fiction and fantasy are particularly suitable genres from which to create crossovers — while science fiction acts as a sort of anchor genre to which other genres' themes can be applied, fantasy works in the opposite way, providing a 'flavour' that can be added to other genres (creating crossover genres such as steampunk, urban fantasy, historical fantasy etc.). Traditional horror, on the other hand, seems to have been almost completely replaced by speculative fiction crossovers featuring dark, horror-inspired motifs (Chadwick, 2012; Chadwick, 2013).

In the late 1990s and early 2000s, there was a well-documented surge in popularity of fantasy fiction aimed at young adults (Mendlesohn and James 2012, p.165; p.167; Beckett, 2008, p.179; Levy and Mendlesohn 2016, p.158); this type of fantasy slowly overshadowed the medievalist (and) quest fantasies, which were the most popular type of fantasy fiction in the 1980s and 1990s (Killheffer, 2000; Moody 2007, p.10) and dominated the market until the

late 1990s (Mendlesohn and James 2012, p.119, p.143). While the young adult trend has with time become less of a phenomenon and more of a new reality of the speculative fiction landscape, especially after the mid-2000s, the fantasy genre continued to change and grow, with several subgenres either developing or re-emerging in the years after 2000. In the early 2000s, works of China Miéville and Jeff VanderMeer helped shape ‘New Weird’, which merges fantasy, horror, and science fiction (Weinstock, 2016, pp. 183-185); it diverged from prior ideas about fantasy tropes and standards by putting them “to discomfiting, rather than consoling, ends” (Reid, 2009, p. 234). A few years later, urban fantasy, while not a new genre, underwent a transformation; receiving a sudden wave of popularity in the second half of 2000s, it came to include elements of paranormal and mystery genres, becoming more of a crossover genre itself (Vaughn, 2010). Steampunk, previously a niche subgenre, emerged from hibernation in the late 2000s, reaching a wide audience through both literary works and other aspects of popular culture, such as fashion, films, and comics (Vandermeer, 2011, pp. 8-9). And finally, around 2013, works of authors such as Joe Abercrombie and Mark Laurence gave rise to another new subgenre. Grimdark, the grittier and more realistic anti-Tolkien fantasy fiction, is not yet a well-defined genre, but there is enough awareness of it within the speculative fiction community that it has been a topic of many online discussions and convention panels (Fultz, 2018; Abercrombie, 2013; Moher, 2015) and has recently begun to appear in academic contexts (Hynes, 2018, p.43).

Science fiction, however, seems to have landed firmly in the shadow of fantasy — while the 1980s and 90s might not have been an especially successful time for science fiction in terms of book sales, the cyberpunk subgenre which rose to prominence during this time period attracted the attention of both academics and the wider public, dealing with themes of digital, virtual, and genetic progress (Bould and Vint 2011, p.146). However, despite the revival of space opera and an upsurge of post-apocalyptic science fiction at the end of the 20th century (Bould and Vint 2011, p.152, p. 171), there is a distinct sense of science fiction losing some of its potency around the turn of the century (Chadwick, 2012; Hollands, 2011). In a 2004 article, Brian Aldiss (p.509, p.511) refers to contemporary science fiction as being “stuck in its fin de siècle phase” where quality science fiction of the 20th century has given way to “almost science fiction” that Aldiss sees as popular, but not quality, literature.

There is also the notion of technological advances catching up and surpassing anything science fiction might be able to offer — Istvan Csicsery-Ronay Jr. (2008, pp.265-266) wonders whether science fiction was specifically bound to the 20th century and whether it will pass with it, while Attebery (1992, p.108-109) suspects that, due to scientific advances, science fiction has lost its power while fantasy (which does not need to rely on science to support it) thrives. In their *Concise History of Science Fiction*, Mark Bould and Sherryl Vint (2011, p. 182) acknowledge that many critics seem to be under the impression that the science fiction is slowly disappearing, being absorbed by other genres; Bould and Vint (2011, p.182, p.193, pp.198-199) themselves identify six 21st century science fiction trends, of which two (alternative histories and ‘slipstream’, a combination of speculative and literary fiction) are related to science fiction merging with other genres. Despite that, traditional science fiction subgenres such as hard SF (Bould and Vint 2011, p.184, p.187, p.190) and space opera (Anders, 2017; Chadwick, 2013) have been experiencing a revival in the recent years, with traditional themes of technological singularity and apocalyptic scenarios maintaining their popularity in the 21st century.

While the above sources represent a good overview of the state of contemporary speculative fiction, they do not offer a comprehensive analysis of subgenre trends or changes in the genre’s overall composition. Furthermore, they do not focus on how these changes are perceived by readers of speculative fiction. In order to further explore these topics, as well as answer the first of my research questions (“What specific changes in respect of, for example, subgenre trends and overall genre makeup, has speculative fiction undergone since the late 1990s?”), I conducted the following analyses to gain a better understanding of the current state of speculative fiction genre:

- an analysis of Nielsen BookScan’s data on yearly sales figures of science fiction and fantasy titles and number of science fiction and fantasy titles sold per year in the UK, which focuses on the changes in the generic composition of the yearly top 100 bestselling lists;
- an analysis of question twelve in the survey, which addresses the potential changes in speculative fiction as experienced by the participants.

Further details of these analyses are explained on pages 36 (BookScan data analysis) and 55 (survey data analysis) of this thesis, with the results discussed within their chapters below (Chapter 3 and 5 respectively).

Perceptions of science fiction and fantasy

Despite its commercial success, the perception of speculative fiction as inferior in terms of quality persisted throughout 20th century, and as we will see, is still present in the 21st century as well. The reasons for this view of speculative fiction are complex, and originate primarily in the fact that speculative fiction, like many other popular genres, was historically produced for readers of lower socio-economic classes. In order to better understand contemporary perception of speculative fiction, as well as to track any possible changes in the public perception of speculative fiction, we will now consider more closely how speculative fiction was perceived in the 20th century and why.

Both science fiction and fantasy are part of the wider popular fiction genre group, so the general public perception of them mostly correlates to what we have discussed in the previous section of this chapter. This is further reflected by the academic works on science fiction and fantasy. While the authors are rarely specific about the criticism levied against speculative fiction, as it is presumed the readers are already familiar with it, passing remarks regarding common science fiction criticisms appear repeatedly in various texts, all echoing what was discussed earlier.⁷⁰ These remarks range from general claims of science fiction's frequent dismissals by the critics and the literary establishment (Luckhurst, 2005, p.2, p.9) to more specific mentions of science fiction being perceived as escapist (James, 1994, p.3, p.96) and juvenile (Luckhurst, 2005, p.2, p.11) to the extent that the majority of the booksellers in the 1980s were suspicious and contemptuous of the genre (Moody, 2007, pp.7-8).

Luckhurst (2005, p.3) speculates that part of the distaste directed at science fiction might be connected to Mechanism — i.e. mechanisation of modernity and everyday life — that, Luckhurst claims, the cultural elites despise but which is often portrayed in science fiction as

⁷⁰ See pages 85 and onwards.

something positive. However, as Luckhurst himself admits, Mechanism is just as commonly portrayed as something negative (take, for example, the trope of the mad scientist whose inventions threaten to destroy humanity, as well as the subgenres of cyberpunk and dystopian fiction); I would suggest that it seems more likely that the dislike the cultural elite harbours towards science fiction stems from the genre's aforementioned association with lowbrow publications and lower-class readers.

In general, it appears that science fiction's reputation in the 20th century, both in the UK and the US, was that of a genre that focuses "on action not thought, on power rather than responsibility, on aggression not introspection, [and] on wish fulfilment not reality" (James, 1994, p.48, p.72): an escapist, machismo type of fiction that serves as simplistic entertainment for the reader, who is usually perceived as juvenile, with poor social skills, and primarily male (in line with Jenkins' (1992, p.10) description of a fan stereotype).⁷¹ The latter also caused problems with booksellers as they believed the market for science fiction to be predominantly male and were therefore reluctant to accept any science fiction titles from female-oriented publishers (Moody, 2007, pp.7-8).

Fantasy, too, saw its fair share of criticism, but as the corpus of academic works on the genre is much smaller (Levy and Mendlesohn, 2016, p.1) — possibly because fantasy only achieved popularity comparable to that enjoyed by science fiction in the 1960s — there are fewer mentions of the genre being wronged by publishers and critics throughout the 20th century. However, fantasy fiction of the 20th century seems to be overwhelmingly (and negatively) associated with formulaic storytelling, to the extent where even Brian Attebery in his *Strategies of Fantasy* (which otherwise defends the fantasy genre as having as much literary worth as others) feels compelled to separate fantasy as genre from fantasy as formula.

Attebery (1992, p.2) describes the fantasy formula as "restricted in scope, recent in origin, and specialised in audience and appeal"; instead of exploring all the possibilities offered by the fantastic mode, it is restricted to repeating predictable archetypes. He explains that the fantasy formula results from writers being intimidated by the vast possibilities of fantasy as a mode

⁷¹ Discussed previously on page 102.

and, instead, seeking the comfort of a rigid and predictable combination of archetypes concerning plot, setting and characters (Attebery, 1992, p.9), which is in turn backed by publishers who value consistency and predictability (Attebery, 1992, p.2). Further on, Attebery (1992, p.9) specifically equates fantasy formula with swords and sorcery subgenre but gives no additional explanation or justification for this claim.

I would argue that, while the concept of fantasy formula is legitimate, this view is problematic and likely reflects Attebery's own attempt at defensive othering, especially since *Strategies of Fantasy* (1992) as a whole is primarily dedicated to defending and legitimising fantasy (and speculative fiction in general). While sword and sorcery — which *Encyclopedia of Fantasy* (Orbit Books, 1997) defines as “the fantasy subgenre featuring muscular heroes in violent conflict with a variety of villains [...] whose powers are - unlike the hero's - supernatural in origin” — is one of the fantasy subgenres most closely connected to fantasy's pulp roots, it is unlikely that it presents the only subgenre based on a formula. This view is also directly opposed by Chester (2016), who discusses the formulae of fantasy writing (as applicable to most fantasy subgenres) in her *Fantasy Fiction Formula*.

What is important, though, is that the criticism aimed towards fantasy — mostly following the same assertions as criticism aimed at science fiction — often comes from science fiction authors and critics as well as the wider cultural elite. Even in cases where it may initially seem that it is science fiction and its incarnations that are being criticised, it frequently turns out that the target of critique are in fact fantasy elements ‘intruding’ upon science fiction. This troubled relationship between science fiction and fantasy dates back to the 1940s, when John W. Campbell attempted to distinguish fantasy (then frequently referred to as ‘science fantasy’ and widely considered a science fiction subgenre) from science fiction in a separate pulp publication titled *Unknown* (Vint, 2014, p.7, p.29). In addition to segregating fantasy from science fiction, Campbell was also attempting to mould fantasy to his criteria, publishing only those fantasy stories that aligned with his vision of science fiction (Levy and Mendlesohn, 2016, p.71): stories featuring “strong, masculine heroes, a universe in which scientific method could reliably lead to truth, and the repression of emotion”; he perceived the universe “as a potentially hostile environment [...] in which alien encounters [are] hostile and human values inevitably triumph.” (Vint, 2014, p.29)

These ideas of rationality, meritocracy and discipline are still commonly found in genres such as military science fiction and ‘hard’ science fiction, which are often considered by traditionalists to be the ‘true’ science fiction (James, 1994, p.178; Vint, 2014, p.29). Similarly, when the New Wave science fiction (exploring new topics and literary techniques, as well as focusing on ‘softer’ sciences such as sociology and psychology) gained popularity in the 1960s, it was heavily criticised by science fiction traditionalists for being written by “people who didn’t understand science” and who were often women⁷² (James, 1994, p.178).

One of the most famous critics of ‘false’ science fiction is Darko Suvin, who, in his 1979 work *Metamorphoses of Science Fiction*, defined science fiction as “the literature of cognitive estrangement” — meaning that while the imaginative world of science fiction is different from the reader’s own, the former emerges from the latter “with totalising (scientific) rigor” in a logical, rational way that obeys the known laws of physics and nature, i.e. cognitively instead of mythically (Suvin, 1979, p.4, pp.6-7). This distinction enables Suvin (1979, pp.7-9, p.12) to distinguish science fiction from “non-cognitive estrangings such as fantasy” and other less desirable speculative fiction subgenres which he sees as “a subliterature of mystification”, while science fiction’s forays into fantastic territory are equated to “committing creative suicide”. Similarly to Campbell, Suvin claims that only texts that follow his guidelines for cognitive estrangement constitute real science fiction, and dismisses the rest as “the banal, the incoherent, the dogmatic, and the invalidated” (Suvin, 1982, p.7).

However, Vint (2014, p.38) and Luckhurst (2005, p.7) estimate that only between 10% and 20% of what is generally perceived as science fiction fits Suvin’s criteria, meaning that while Suvin’s work might have contributed to the study of science fiction being viewed more favourably by the society at large, it did so at the expense of large swathes of the genre (Luckhurst, 2005, p.8). Suvin’s stance on science fiction serves as a good example of defensive othering, as it not only legitimises one part of the genre while explicitly condemning all others, but also demonstrates how deep-rooted and common defensive othering can be even in academic circles.

⁷² See page 100.

As one of the most prominent speculative fiction critics of the era, Suvin and his beliefs had significant impact on the speculative fiction research field. Consequently, he influenced the wider perception of science fiction as a genre in ways that still persist in the 21st century, as the academic sphere continues to associate high literary value with mimetic fiction that does not belong to any of the popular genres. A highly publicised recent study by Kidd and Castano (2013) purported to establish that, compared to popular fiction, literary fiction promotes the theory of mind process, that is, it enhances the reader's ability to empathise with others. However, closer scrutiny of Kidd and Castano's (2013, pp. 4-5) methodology reveals that while the literary fiction texts used in the study were selected for their quality,⁷³ the popular fiction texts were selected without obvious rationale from among recent Amazon bestsellers and a 1998 anthology of popular fiction. Aside from comparing contemporary literary fiction to popular fiction of the 1990s, Kidd and Castano's study is based on several assumptions, which Gavalier and Johnson (2017, p.82) helpfully summarise as follows:

- (a) a text cannot be literary and also popular;
- (b) a text cannot be literary and also belong to a subgenre;
- (c) because the literariness of literary fiction is theory of mind promotion, a text that is popular and/or belongs to a subgenre cannot also promote theory of mind — or at least not to the same degree as a text that is not popular and does not belong to a subgenre; and
- (d) all subgenres promote theory of mind to the same degree relative to literary fiction.

These assumptions result in a bias that, in line with the societal values discussed in the previous section of this chapter, frame literary fiction as synonymous with high-quality writing and popular fiction with formulaic, low-quality works. Gavalier and Johnson (2017, p.81) argue that Kidd and Castano might be confusing 'literary' works with 'highbrow' literature and 'popular' works with formulaic literature, thereby not comparing literary fiction and popular

⁷³ The authors argue that "prize-winning texts are more likely to embody general characteristics of literature than bestsellers of genre fiction" (Kidd and Castano, 2013, p.378), and thus selected the texts representing literary fiction from among the 2012 winners of the PEN/O Henry Award for short fiction, recent finalists of the National Book Award, and other works by award-winning authors (Kidd and Castano, 2013, p.2, pp.4-5).

fiction after all, but rather works which rank the highest on the hierarchical scale and works which rank the lowest.

The argument that the old concepts of highbrow and lowbrow literature are still pervasive in various cultural spheres is further supported by the fact that ‘literary’ authors are still rejecting genre labels, even when utilising some of the most popular genre tropes in their works. On page 80, I have already mentioned Kazuo Ishiguro’s concerns about his 2015 novel being perceived as a work of fantasy fiction (Alter, 2015a). Similarly, in an article for *The New York Times*, author Glen Duncan (2011) (whose novel *The Last Vampire* stars a vampire protagonist, and seems to be predominately perceived as a work of speculative fiction based on the books’ Goodreads data) attempts to distance himself and his fellow author Colson Whitehead (whose novel *Zone One* revolves around a zombie apocalypse, also perceived as a speculative fiction novel by a significant amount of Goodreads.com users) from the genre labels that their use of genre archetypes, perhaps inevitably, attracted. In his article, Duncan compares ‘literary’ writers to ‘intellectuals’ and genre works to ‘porn stars’, consistently implying that ‘literary’ works are vastly superior to works of genre fiction, a belief which is further supported by Duncan’s claim that ‘literary’ authors are “hard-wired or self-schooled to avoid the clichéd, the formulaic, the rote” (Duncan, 2011). Throughout the article, Duncan implies that quality is an inherent and exclusive trait of both literary works and literary authors, while anything relating to genre is, at best, a guilty pleasure for both the reader and the author.

Similarly, Jonathan Jones, a critic writing for *The Guardian*, lamented in 2015 that the “concept of literary greatness” is becoming lost in the digital age, and that people are overwhelmingly drawn to low-quality literature instead of reading ‘real’ literature, using fans⁷⁴ who were mourning the death of bestselling fantasy author Terry Pratchett as proof. The critic admitted at the very beginning of his article that he had “never read a single one of [Pratchett’s] books” and that he does not ever intend to do so to avoid wasting his time on low-quality fiction (Jones, 2015a). In doing so, Jones not only perpetuated the idea of a divide between popular literature and quality literature by relying on the assumption that any work of popular fiction

⁷⁴ Negative stereotypes of fans that were previously discussed in Section 0 unfortunately persist in the 21st century to a certain extent, even though fandom has been partially demarginalised by recent positive depictions of fans in popular media (Duffett, 2013, p.15, p.36).

will be of poor literary quality, but also criticised the quality of a whole opus of works based on this perceived divide alone.

In order to explore the perception of genre texts compared to ‘literary’ texts, Gavalier and Johnson (2017) undertook a study in which participants had to read one of the four variations of the same text. The initial text, which is set in the ordinary world and which represents what Gavalier and Johnson call Narrative Realism,⁷⁵ was manipulated by replacing certain words or phrases in order to create a science-fictional setting;⁷⁶ additionally, a variation of both of these texts was created in which all ‘theory of mind explaining statements’⁷⁷ were removed. The participants rated these texts based on literary quality, immersion, ease of empathising with the protagonist, and the effort needed to understand the text in terms of the world, as well as the character’s feelings and thought processes. Participants were also tested on their reading comprehension of the story in question (Gavalier and Johnson, 2017).

The study showed that readers’ underlying perception of science fiction likely influences the effort they put into understanding the story, as well as their perception of the story’s quality, and the level of their reading comprehension. For example, even though all four texts were identical in terms of plot and theory of mind, participants who read the science fiction text perceived it as lower in terms of quality, scored lower on the reading comprehension test, and reported using less effort to understand the characters — but more to understand the science-fictional world. This implies not only that readers perceive science fiction as less ‘literary’, but also that they might expect science fiction to feature complex settings and simple characters, while ‘literary’ fiction is expected to describe a familiar world populated with complex characters.

In the 21st century, the belief that literariness is analogous with high quality seems to have transformed literary fiction and its authors into “the luxury brands of the writing world”

⁷⁵ Intended to replicate what Kidd and Castano called literary fiction (Gavalier and Johnson, 2017, p.84)

⁷⁶ For example, changing a sentence that reads “He was awake in his bunk just a few hours ago, staring at the shadows of his ceiling slowly ebbing to pink, when the delivery kid’s bicycle rattled onto the gravel of his driveway,” to include instead “... staring at the gray of his sky-replicating ceiling slowly ebbing to pink, when the satellite dish mounted above his quarters started grinding into position to receive the day’s messages relayed from Earth” (Gavalier and Johnson, 2017, p.85).

⁷⁷ Designed to help the reader empathise with the character, e.g. “Jim knows everyone in the diner will be angry at him” (Gavalier and Johnson, 2017, p.84).

(Walter, 2015), with all the accompanying characteristics that are ordinarily associated with luxury brands — a brand-name publisher, and (to generalise) an author with a fine arts degree from a prestigious university and/or a career as a columnist for a well-respected magazine. However, it is the genre market that leads to the highest profits, not the literary one (Bloom, 2015); even as some critics, authors and academics continue to separate highbrow literature from popular fiction, genre fiction is apparently thriving (Bloom, 2015). As the overwhelming response to Pratchett's death shows, readers have become outspoken proponents of popular literature, and are less willing to spend money on classics and 'serious' literature just to appear well-read. People love genre fiction not simply because it is supposedly entertaining and easy to understand, but also because it — in direct opposition to what Adorno, Horkheimer and Nash claim — offers a vast canvas for the imaginations of both readers and writers. By contrast, contemporary literary novels frequently only depict a very limited set of themes — typically, the inner lives of the privileged (Marche, 2015).

Indeed, it seems that despite 20th century views and criticisms on the topic of popular culture, the perception of genre has changed markedly since then; there has been a push from all sides to recognise genre literature as legitimate literature, from readers (Marche, 2015; Walter, 2015; Jordison, 2015) and authors alike, including literary authors such as David Mitchell (Barnett, 2015). More favourable opinions of popular fiction, such as the sentiment expressed by author and critic Stephen Marche that “only idiots or snobs ever really thought less of ‘genre books’”, indicate that the expectations of readers are becoming further removed from the standards of the cultural elite. Instead of books being literary, contemporary readers value qualities such as being entertaining, witty, and/or skilfully written (Marche, 2015).

This may be one of the reasons why 'literary' authors like Glen Duncan are turning to genre — whether due to its potential for commercial success or the option to let the imagination run free, genre fiction is an alluring avenue even for writers who compare it to 'porn stars' in a tone that does not indicate respect for sex workers (see above). But as Clive Bloom (2008, p.19) writes:

Popular fiction is never other than itself, never less than the totality of all the possibilities of the contemporary vernacular. It can never really fall away from itself; its standards cannot drop, be dumbed down, or be less than they once

were; there was never a better time or a golden age from which things declined. [...] Serious literature, on the other hand, by setting itself an arbitrary genealogy and in believing its own myth of moral ascendancy and aristocratic (aesthetic) hauteur, can decline, for it alone can fall into popular idiom. Only a serious artist can become a literary prostitute.

In other words, Bloom, like many other 21st-century critics, has wholeheartedly embraced Bourdieu's stance that 'high' literature is following an arbitrary aesthetic standard, by which it is also judged, while popular literature now more than ever reflects readers' and writers' interests. With 'highbrow' authors turning towards genre, and critics speaking out openly in favour of popular fiction, the old divide between 'high' and 'low' literature now holds much less importance when it comes to perception of popular fiction — and, by extension, speculative fiction.

While the above research confirms that the sphere of the cultural elite seems to be warming up towards genre fiction, treating it with more respect than before and considering it important enough to be studied and discussed in earnest, it is hard to say for certain whether speculative fiction in the 21st century is perceived more positively not just by academics and critics, but also by readers. In order to explore readers' perception(s) of speculative fiction, both within the wider sphere of popular fiction and as a genre in its own right, I conduct several analyses:

- an analysis of Goodreads' data, specifically user-created categories assigned to works on Nielsen BookScan bestseller list, which aims to examine whether readers, like critics, perceive works of speculative fiction to be mutually exclusive with the category of classics;
- an analysis of Cambridge English Corpus data, which aims to explore the presence and perception of speculative fiction in the British public discourse;
- an analysis of questions 4, 5, 7, and 8 in the survey, which addresses how appealing various genres are to readers and which attributes participants associate with speculative fiction.

Further details of these analyses are explained on pages 48 (Goodreads data analysis), 50 (Cambridge English Corpus analysis), and 55 (survey data analysis) of this thesis, with the results discussed within their associated chapters below (Chapters 3, 4, and 5 respectively).

The idea that science fiction is superior to fantasy and that fantastic elements are ‘ruining’ science fiction is not as prominent in the 21st century as it was in the 20th, but there are still some writers and critics who believe that the hard science fiction of old is the only ‘true’ science fiction (Vint 2014, p.159). Even though Suvin’s *Metamorphoses of Science Fiction*, which defined science fiction as “the literature of cognitive estrangement” was published almost 40 years ago, not everyone has rejected Suvin’s ideas outright.⁷⁸ For example, Brian Aldiss (2004, p.509), a well-known science fiction author, lamented the perceived decline of the science fiction genre and the rise of the fantasy genre in a 2004 article titled “*Oh No, Not More Sci-Fi*”.⁷⁹ He defines science fiction as a literature that expresses both personal and societal struggles through the lens of a metaphor; achieving this, Aldiss says, requires an author who “sits alone and attempts to find a way to convey plausibly the hard truths of existence”. In this way, Aldiss perpetuates the idea that popularity is antithetical to quality; furthermore, he also claims that such metaphoric qualities are increasingly neglected in contemporary science fiction, suggesting that this is due to the popularity of fantasy that overshadowed science fiction due to the extraordinary success of *The Lord of the Rings* in the 1960s (Aldiss, 2004, p.510).

For Aldiss, the line between improbable and impossible seems also to represent a dividing line between good and poor literature. Because fantasy literature demands that its readers suspend their disbelief in fictional worlds where magic and other supernatural occurrences are not impossible (or even uncommon), it can, claims Aldiss, “entertain some of us, but probably only the idle or immature.” He does not hide his distaste for speculative fiction genres that do not conform to his vision, explicitly pointing out “fantasy, romance, horror [and] medieval” as

⁷⁸ Suvin himself published a follow-up essay, entitled ‘Considering the Sense of “Fantasy” or “Fantastic Fiction”’: an effusion’ in 2001, in which he reassesses his prior rejection of fantasy and admits that both fantasy and science fiction have “a divide between cognitive (pleasantly useful) and non-cognitive (useless)” (Suvin 2001, p.4). However, he still stands by his suggestion that the popularity of fantasy is to blame for stagnation of science fiction (Suvin 2001, p.3).

⁷⁹ Here, Aldiss uses the term ‘sci-fi’, which implies a derogatory undertone for science fiction fans and writers of Aldiss’ generation (Nicholls and Langford, 2017), to describe science fiction works that he personally feels do not belong in the science fiction genre, and/or are of lesser value than works of true science fiction literature.

the worst offenders. He calls these genres “easier stuff to write than anything particularly intellectual”, and claims they are only read by “adults and kiddie adults” (Aldiss, 2004, pp.509-510), presumably aiming to imply that an adolescent readership indicates equally juvenile literary content, whilst at the same time neglecting the fact that science fiction was popular with adolescents throughout its modern history (Levy and Mendlesohn, 2016, p.71).

A lot of Aldiss’ criticism reflects both Suvin’s distinction between true and false science fiction, as well as the highbrow criticism of popular literature I explored in ‘Perception of popular fiction and its readers’ section of this chapter — primarily, the idea that quality literature is being endangered by lower-quality (but vastly more popular) literature whose contents are juvenile, not mimetic enough, and too simplistic, written by authors who do not take the art of writing seriously, and read by readers who are not intelligent enough to appreciate complex literature (Aldiss 2004, pp.511-512). At the same time, Aldiss seems to hold ‘true’ science fiction as exempt from these criticisms and does not seem to be aware that he is, in essence, echoing the cultural elite’s stance toward popular genres, science fiction included, in an act of defensive othering.

The idea of a quality imbalance between science fiction and fantasy, especially when it comes to fantasy elements within science fiction, is so pervasive that even Roger Luckhurst (2005, pp.7-8), who explicitly points out that the limits Suvin imposes on the genre are just a different variation of cultural elitism, explains this as merely a problem with “over-precise terms of definition”. Instead, he presents a more inclusive alternative: Suvin’s follower Carl Freedman’s suggestion that ‘cognition’ in Suvin’s definition of science fiction should be replaced with ‘cognition effect’, meaning that, for a text to qualify as true science fiction, it would be enough to provide a logical explanation for any implausible elements and not avoid them altogether. The use of cognition effect might mean that older science fiction works which became factually inaccurate due to scientific advances since their creation would be safe from rejection from the science fiction genre as per Suvin’s definition, but in terms of fantastic elements, this is no improvement — Freedman’s amendment still sends a clear message that writing about implausible or unexplainable things such as magic is irrational and therefore belongs to the lower echelons of literature.

As above comments show, in terms of defensive othering, the opinion of science fiction critics has not changed much between the 20th and the 21st century. Anything fantastic is often still seen as inferior, especially in the context of science fiction. This idea, however, sets a wildly unrealistic standard — as Vint (2014, p.4) writes, a considerable number of science fiction works are not actually grounded in scientific fact, because their primary goal is not predicting the future based on current technologies but rather exploring the relationship between our society and new scientific and technological advances, as well as the impact these developments have on both everyday life and the world. Science fiction, says Vint (2014, p.4), should be viewed more as “a cultural mode that struggles with the implications of discoveries in science and technology for human social lives and philosophical conceptions.” In other words, instead of insisting on scientific accuracy as a prerequisite element of ‘real’ science fiction, it would be more fruitful to focus instead on the aspect for which SF is so frequently valued: the exploration of humanity and its dilemmas through hypothetical advances in technology.

Despite the arguments of Vint and others, the critics and authors who write about the decline of science fiction mostly seem to agree that there is no lack of inferior works infiltrating the speculative fiction genre, and that fantastical works represent the vast majority of the culprits. However, there is no clear consensus as to what kind of science fiction is the best one in terms of quality: while Campbell and those who opposed the New Wave movement primarily championed hard science fiction, Suvin (1979, p.14) argued in favour of a similar type of rational writing, but at the same time leaned more towards what he called ‘social-science-fiction’. Where Suvin values the ability of science fiction to explore possible and alternative futures, Aldiss prefers the type of socio-critical science fiction that is more introspective and personal. Despite these differences, Campbell, Suvin, and Aldiss are united in respect of what kinds of science fiction of which there should be less: low quality of writing, pseudo-science that does not hold up to contemporary scientific standard, fantastical themes, and a lack of higher purpose to the story — these are, of course, the typical characteristics of the pulp stories that popularised science fiction, and which remained associated with science fiction throughout the 20th century — are all unwelcome elements. In 2015, however, a movement commonly referred to as the ‘Puppies’ rose to prominence, wishing to return to the exact science fiction from which many critics and authors tried to distance themselves — the

simplistic, adventurous SF found in the original science fiction pulps and mid-20th century paperbacks.

Originally launched in 2013 by science fiction author Larry Correia, the Sad Puppies campaign intended to promote Correia's own works for the Hugo nomination. Correia (2013b) claims that science fiction critics and Hugo voters are "hoightly-toighty literati snobs [who] prefer heavy handed, ham fisted, message fiction", indirectly reflecting and transferring the spirit of Bourdieu's concept of legitimate culture⁸⁰ to the smaller sphere of the speculative fiction community. In his blog posts, Correia (2013b) expresses the opinion that the Hugo awards effectively canonise legitimate speculative fiction while at the same time ignoring large amounts of genre that remain faithful to its pulp fiction roots. To protest this attitude, Correia (2013b, 2013c) pushed to have his own "unabashed pulp action" work nominated for the 2013 Hugo Award, as well as published a list of other works he felt were deserving of being nominated. The Sad Puppies campaign⁸¹ was not successful in its goal for 2013 (The Hugo Awards, 2013), so Correia published another personal Hugo slate in 2014, encouraging like-minded individuals to nominate the works for Hugos and "make literati snob's [*sic*] heads explode" (Correia, 2013a) — in other words, to challenge the idea of what is and is not award-worthy science fiction. His 2014 effort was more successful, with seven of the 11 works on the Sad Puppies slate appearing on the final Hugo shortlist, but all except for one finished last⁸² in the final count (Glyer, 2014).

The Puppies became more widely known in the lead-up to nominations for the Hugo Awards 2015, when science fiction author Brad Torgersen took over the leadership of the campaign. By this point, the campaign that originally pushed to expand the limits of what is considered to be respectable literature gained decidedly political overtones. Correia and Torgersen shifted their focus from opposing literary elitism to claiming that the Hugos were being unfairly awarded to works by (or about) women and/or minorities (Torgersen, 2015a); they published another Hugo slate, composed primarily of white male authors (Torgersen,

⁸⁰ As explored on page 94.

⁸¹ Named after an ASPCA advert that Correia (2013b) humorously used to underline his appeal for Hugo votes.

⁸² The Puppies' nomination for best professional editor (long form) came in second to last, while a short story by Theodore Beale finished below 'No Award' vote, thus technically winning sixth place out of five (The Hugo Awards, 2014).

2015b). While complaints of the Hugo Awards not adequately recognising science fiction that was “visceral, gut-level, swashbuckling fun” remained (Torgersen, 2015a), the movement began to focus predominantly on campaigning against works they saw as “overtly to the Left in ideology and flavour” (Torgersen, 2015c), such as the 2014 Hugo winners *Ancillary Justice*, a science fiction novel whose protagonist is unable to distinguish genders, and the short story *The Water That Falls on You From Nowhere* which deals with a gay man revealing his sexuality to his conservative family.

The 2015 Sad Puppies campaign also spawned a radical offshoot by the name of Rabid Puppies (Beale, 2015), led by the writer Theodore Beale⁸³ who had previously been expelled from the Science Fiction and Fantasy Writers of America organisation due to racist and inflammatory remarks towards other writers and members of the group (Locus Online, 2013). Between Beale’s racism, advocacy against women’s suffrage, and association with Gamergate,⁸⁴ as well as both groups of Puppies vocally proclaiming that their Hugo slates are intended as a pushback against ‘social justice warriors’⁸⁵ (Waldman, 2016; Wallace, 2015), the campaign’s goal had changed from opposing elitist perceptions of science fiction to attempting to thwart the recognition of women and minorities⁸⁶ in science fiction. While this is reminiscent of traditionalists’ criticism of New Wave and fantasy in the 1960s, this movement is also reflective of the wider zeitgeist of 2010s, which is marked by tension between minorities and hate groups — Gamergate, of which Beale was a part, is seen in 2018 as one of the key events leading to the rise of the ‘alt-right’ in online spaces (Sherr and Carson, 2017; Lees, 2016). Overshadowing the initial legitimate criticisms of gatekeeping in speculative fiction, this overt focus on politics, as well as gatekeeping of their own, has cast doubts on the true motivation behind the Puppies’ movement.

In order to further explore defensive othering in 21st century speculative fiction outside of literary reviews and highly visible online communities such as the Puppies, I conducted the following analyses:

⁸³ Also known under the pseudonym ‘Vox Day’.

⁸⁴ A prominent 2014 online harassment campaign that targeted women in the video game industry.

⁸⁵ A derogatory term for people who express socially progressive views (Oxford Living Dictionaries, 2015).

⁸⁶ See page 100.

- an analysis of Cambridge English Corpus data, which focuses on the potential differences in the ways people describe science fiction and fantasy in order to determine how the two genres are perceived in relation to one another;
- an analysis of questions 5, 10, and 12 in the survey, which addresses how participants view individual speculative fiction genres and whether they identify as fans of speculative fiction.

Further details of these analyses are explained on pages 50 (Cambridge English Corpus analysis) and 55 (survey data analysis) of this thesis, with the results discussed within their associated chapters below (Chapters 4 and 5 respectively).

In sum, then, alongside new genres and the rise of fantasy over science fiction, the 21st century also brought a new wave of defensive othering among science fiction critics. While speculative fiction slowly gained respect with readers (if not critics) and began to cast off its reputation as pulpy and non-intellectual literature, some authors and critics continue to distance themselves from the fantasy genre and attempt to reinforce the idea of ‘hard’ SF as superior. On the other hand, while likely fuelled by the same underlying factors,⁸⁷ the Puppies movement of the 2010s has embraced all things pulp and ‘non-literary’. Both of these sides, however, have underlined a major difference between the 20th and the 21st century speculative fiction: namely, the rise of diversity not only in terms of speculative fiction genres, but also among authors and characters tied to speculative fiction narratives.

Publishing and bookselling

In order to examine the impact the publishing (and, to an extent, bookselling) industry has had on the way genre is presented to and subsequently perceived by the readers, we need to consider in detail how books are sold and marketed in the 21st century. The current state of the

⁸⁷ Namely, the dislike of women and literature written and enjoyed by women.

publishing and bookselling industries is impacted heavily by the changes that the Anglo-American publishing and bookselling industries underwent in the late 20th century. For example, the number of both bookselling and publishing companies started to shrink, usually at the expense of small independent companies (Feather, 2006, p.220), due to a multitude of corporate takeovers (Clark and Phillips, 2014, p.9, p.39; Matthews, 2007, p.xiv; Squires, 2007, p.22; Thompson, 2012, p.126). At the same time, changes in the way books were sold contributed to the growing role of marketing in publishing, and the rise of new technologies brought both new opportunities and concerns for publishers. All of those processes resulted in several important developments in the way the publishing industry operates, and consequently, how it presents books to readers and public in general.

Bookselling in the late 20th century

During the 20th century, publishers primarily marketed books not to readers but to booksellers, who then promoted the titles to their customers (Smith and Ramdarshan Bold, 2018, p. 167). Historically, bookselling had been a domain of small, often family-owned, bookshops, or drugstores and newsagents (Feather, 2006, p.220, Thompson, 2012, p.26). In the second half of the 20th century, however, bookselling in both UK and US saw a shift from small independent bookshops to large nation-wide chains (Matthews, 2007, p.xiv; Squires, 2007, p.31; Thompson, 2012, p.26, p.31, p.50). The British book market, in particular, was composed mostly of independent shops until the 1980s; these ranged from small family-owned shops to large, well-established booksellers that had been in the book business for decades or even centuries (such as Hatchards in London). Also present were a number of smaller chains (such as Hammicks Legal Bookshops) and WH Smith, which, despite primarily being a newsagent, was the single biggest British bookseller at the time and accounted for about 40% of the book market (Thompson, 2012, p.53).

The 1980s saw the arrival of two other bookshop chains, Waterstone's⁸⁸ and Dillons, which opened a series of large, attractive high-street bookshops that carried a wide range of

⁸⁸ In 2012, the chain changed its name to Waterstones (omitting the apostrophe) as part of their rebranding process; in order to avoid confusion, I will refer to it as 'Waterstone's' throughout this thesis.

stock nationwide, and which employed knowledgeable staff who could assist customers more effectively (Feather, 2006, p.220, pp.225-226; Thompson, 2012, p.53). A fourth chain, Ottakar's, was established in 1988, focusing primarily on smaller towns in the south of England (Thompson, 2012, p.54). The four companies all expanded throughout the 1990s and competed with each other in terms of location and stock. After the collapse of the Net Book Agreement,⁸⁹ the competition spread to pricing and discounts as well, and several new types of deals (e.g. three books for the price of two, special discount for the 'book of the week', etc.) rapidly became a new standard in the bookselling market (Feather, 2006, p.227; Thompson, 2012, p.51, p.53). A fifth bookselling chain, Borders, entered the market in 1997; originally a US chain, it sought to expand abroad and purchased the UK-based Books Etc bookshops (Thompson, 2012, p.55).

In 1998, the HMV Media Group (which owned Dillons at the time) bought Waterstone's, merging the two under the Waterstone's brand in 1999 and establishing the Waterstone's chain as the dominant player in the UK book market (Thompson, 2012, pp.54-55). In general, the book industry in the UK was invigorated by the collapse of the Net Book Agreement, with both publishers and booksellers reporting increased sales around the turn of the millennium (Feather, 2006, p.227).

In the US, the rise of the shopping mall in the 1960s led to the establishment of mall-based bookstores, which continued to thrive during the 1970s. The 1980s saw the mall stores slowly replaced by 'superstores' similar to UK chain stores, which offered not only a variety of stock that could not be matched by smaller, independent stores, but also sold titles (both frontlist and backlist) that were heavily discounted — something their UK counterparts during the same time period were unable to offer due to the Net Book Agreement. These superstores, the most prominent (and profitable) of which were Borders and Barnes & Noble, continued to dominate the bookselling market all through the 1990s, expanding across the US and acquiring (or merging with) other bookstores in the process, and, in case of Borders, growing internationally as well. At the beginning of the 1990s, the independent bookstores and superstore chains in the US accounted for similar shares of the book market, but by the end of the 20th century, the

⁸⁹ Which, for the majority of the 20th century, bound booksellers to offer books at publishers' pre-set prices in exchange for better wholesale discounts that allowed booksellers to maintain profitable sales margins.

chains' share grew to over 50% of all retail book sales in the US, while the independent sellers were only responsible for around 16% (Thompson, 2012, pp. 27-30).

The arrival of online bookstores

The rise and the popularisation of the Internet in the 1990s brought significant changes for booksellers, namely in the shape of online bookshops. Despite being a relative novelty in the bookselling world, online bookshops could offer a wider range of titles than bricks-and-mortar stores because they are not limited to bookshelf space in a physical store — they can list as many titles as they want in their online catalogue while storing the physical stock in a warehouse (Squires, 2007, p.33; Thompson, 2012, p.42). Combined with other features of being an online-only business, this had the additional benefit of reducing the overhead, which enabled online bookshops to offer deeper discounts than their high-street counterparts. The arrival and subsequent establishment of online bookstores also increased the diversity of titles offered in the book market: because online bookstores do not need to store all of their stock in a physical bookstore, they can stock a variety of titles, including those that do not sell well and would therefore take up precious shelf space in a bricks-and-mortar bookshop. This resulted in a sharp rise in sales of backlisted titles and more niche titles that would not have found a place in traditional bricks-and-mortar bookstores, as well as created the 'long tail' market (Squires, 2007, p.33; Thompson, 2012, p.44).

Amazon, the most successful of the online booksellers, launched its website in mid-1995, offering its US customers a selection of a million book titles (Easter and Dave, 2017; Milliot, 2015). In the very beginning, Amazon operated its inventory-free business primarily by ordering books from wholesalers, repackaging them and sending them out to fulfil individual orders. This business model proved to be relatively slow, and Amazon soon started investing in warehouses and building distribution centres in order to save on both turnaround time and expenses. In 1998, Amazon launched its first European online stores in UK and Germany, as well as branched out into selling other media. By the end of 1999, it had acquired several other online retailers and began to more closely resemble the Amazon of today by offering a broad variety of goods, from books to household goods, clothes and electronics (Easter and Dave, 2017; Squires, 2007, p.32; Thompson, 2012, pp.42-43). Low pricing, a good selection of books,

and the convenience of the e-shopping experience were identified by Amazon to be the crucial factors that encourage purchases, and to this extent, it began to offer both free shipping and extremely low prices on books, even though it was experiencing heavy losses between 1995 and 2003 (Thompson, 2012, pp.41-43).

Amazon saw both huge success and fast growth in the 1990s, which bricks-and-mortar booksellers sought to replicate. Barnes & Noble opened its online bookstore in 1997, and it is still in operation today. Borders also launched an online store that year, but it did not prove to be successful; in 2001, they franchised out their online operation to Amazon. Shortly afterwards, Waterstone's signed a similar deal with Amazon to launch its waterstones.co.uk online store (BBC News, 2001), but withdrew from the partnership in 2006 and relaunched its e-commerce business on its own (Bradshaw, Felsted, and Jopson, 2012).

Despite the rising popularity of online bookstores, there were claims appearing as late as 2007 that online booksellers have not been as successful as it was predicted when they first arrived on the scene, accounting for only a small percentage of book sales (Matthews, 2007, p.xv). However, by 2017, it became clear that Amazon in particular was prevailing over its bricks-and-mortar competition, selling £360 million worth of printed books in the first half of 2017 alone — compared to Waterstone's, whose full 2017 sales numbers only amounted to £404 million. The arrival of e-books additionally strengthened Amazon's market position as well, and in 2017, it controlled as much as 90% of the UK e-book market (Wood, 2017). Amazon's success has had an important impact on the rest of the bookselling industry, as it forced it to change its approach towards slow-selling stock, and ultimately shift the task of marketing books onto publishers, as we will see below.

Bookselling in the 21st century

By the beginning of the 21st century, the expansion of the superstores had stopped, but in order to operate profitably in such a high number of locations where retail space was often very expensive, booksellers had to adjust their selling and marketing methods (Thompson, 2012, p.35). Earlier approaches which had been common in the mall bookstores since the 1970s, such as optimising the bookstore layout to encourage impulse purchases (and thus higher turnover)

using elements such as bargain bins and promotional displays, were not sufficient to ensure further profitable trading, especially when competing with online stores (Thompson, 2012, p.27, p.34). While large superstores and chains achieved their initial popularity by stocking a more varied selection of titles than other stores, worries about cash flow led them to move away from slow-moving stock. Instead of continuing to stock a diverse array of titles, booksellers started to focus on faster-selling items, such as bestselling titles and 'brand name' authors,⁹⁰ over backlist and more niche titles, making them more visible by displaying them in prominent positions (such as bookshop windows or front-of-the-store displays) (Thompson, 2012, p.35). Publishers would also pay booksellers to showcase their books in bookstore displays, or include them on their bestseller lists (Thompson, 2012, p.238), all of which led to a higher degree of homogeneity in the books that booksellers were presenting to their customers and less overall visibility for publishers' products. Stocking merchandise with higher margins than books, such as stationery, toys, and gifts, also became more important (Alter 2015b; Baverstock, 2015, p.100; Thompson, 2012, pp.34-35).

A similar move towards fast-moving stock happened in the UK, which saw supermarkets such as Sainsbury's and Tesco entering the book market at the beginning of the 21st century. With the Net Book Agreement gone, they began to stock books and sell them at a low price, but with only limited shelf space available, they focused primarily on brand-name authors and bestselling titles that shoppers were more likely to purchase on impulse. With profit as their ultimate goal, the supermarkets would pull a title off the shelf as soon as the sales declined, keeping a tight focus on a very limited selection of 'mainstream' titles. The HMV Music Group management began to apply similar principles to Waterstone's bookshops; this led to the 2001 resignation of founder Tim Waterstone, who believed that the bookshop should invest in varied stock with focus on quality backlist in order to succeed (Thompson, 2012, pp.55-56).

Overall, at the beginning of the 21st century, the bookselling industry on both sides of the Atlantic still felt the effects of its rapid expansion in the 1990s (Feather, 2006, p.227). However, having exhausted growth of profits through expansion, as well as having to compete with increasingly popular online bookshops, booksellers now turned to fast-selling stock and high-

⁹⁰ Further explained on page 147.

margin merchandise, simultaneously reducing the shelf space for books and the opportunities for readers to discover books with a more niche appeal. In the UK, this was further reinforced by the supermarkets, which offered a highly visible but very limited and homogeneous space for new titles (Thompson, 2012, pp.55). These changes in the bookselling market had a significant impact on the publishing industry as well: while publishing houses were initially happy to deal with large chain stores whose orders were bigger (in terms of copies per title) and more reliable than those of independent stores (Feather, 2006, p.225), the decline of space available for books led publishers to worry about the visibility and discoverability of their titles (Clark and Phillips, 2014, p.19) and ultimately led them to begin promoting their titles themselves.

Despite the measures listed above, or possibly because of them, the revenues for both major US bookselling chains began to decline in mid-2000s. After recording no profit since 2006, Borders closed all of its UK stores at the end of 2009 and finally declared bankruptcy in 2011, closing down its US stores as well (Thompson, 2012, p.30, p.55). Barnes & Noble bookstores still survive, but their future is uncertain — their sales have been in sharp decline since 2013, their Nook e-reader seems to have lost the battle against Amazon's Kindle (Ruddick 2015; Wahba 2017), and they have been closing multiple stores each year (Alter 2015b).

In the UK, Waterstone's acquired Ottakar's in 2006, becoming UK's biggest chain bookseller (Thompson, 2012, 57). Plagued by problems similar to those of its American counterparts, its sales had fallen sharply in the second half of 2000s (Neill, Campbell and Denny, 2011) and in 2011, the heavily indebted HMV Music Group sold Waterstone's to Alexander Mamut, a Russian oligarch. James Daunt, the founder of London-based Daunt Books chain, was appointed to be Waterstone's new managing director, and under his leadership, Waterstone's underwent a series of changes designed to save the chain. Traditional measures, such as heavily reducing the number of staff — Daunt laid off a half of Waterstone's managers and a third of its floor staff — as well as lowering the wages, were followed by a return to a more traditional bookselling style in the way of independent stores, but with all the benefits and resources of a large chain. Waterstone's no longer purchased their books through the publishers' sales representatives, and it stopped selling its display space; instead, each bookshop's manager became responsible for their own stock and books were promoted based

on their (or their customers') preferences. Additionally, a small number of readers selects a set of titles to be featured as 'books of the month' across all Waterstone's stores. Waterstone's also began collaborating with independent publishers in terms of presentation of their books (such as the cover designs, blurbs or even the titles), invested in training for its staff, and cut some of the 'traditional' chain promotions such as three books for the price of two. These measures have helped it reduce its returns to only 2-3% of all books ordered, and by 2017, it was again operating in profit (Armitstead, 2017; Dunn, 2017; Ruddick, 2015).

In sum, bookselling (and with it, the way readers encounter and perceive books) has undergone significant changes between the second half of the 20th century and the present day. Dedicated bookstores have both fallen in number and begun to focus on items other than books, which has resulted in a reduction in both number and size of spaces where books can be displayed and interacted with. While readers have embraced online book-shopping, the digital environment of websites such as Amazon cannot replicate accurately the experience of a physical bookstore, especially in terms of book visibility and discoverability. With the bookselling industry and the publishing industry being very closely connected, all of the above factors also had an impact on publishers, affecting both the extent to which they focus on marketing books and the way they interact with readers; as the effort of marketing to readers shifted from booksellers to publishers, as discussed below, publishers began to influence the readers' perception of their products and with it, the genre.

Publishing in the 20th century

The publishing industry of the mid-20th century was in many ways significantly different from its 21st century counterpart. UK publishing houses in the 1950s and 1960s were mostly small, independent, London-based publishers that had frequently started out as family businesses and bore the name of their founders or owners (Longman, Macmillan, John Murray etc). While several of them were old, well-established companies that could trace their history back several hundreds of years, there was also a large number of new publishers that entered the market after World War II with the goal of earning money, promoting an idea, or both. Each publishing business had a strong identity and usually produced a certain 'type' of books which was traditionally dictated by the taste of individual editors and/or owners (Feather, 2006,

pp.206-207, pp.220-221). Both old and new publishers, however, were eventually absorbed into larger corporations, as the businesses could no longer stay in the family for various reasons — either because they were not performing well enough in a competitive market, or because there was no one to inherit them (Feather, 2006, p.207, p.223).

The process of transition from a fragmented market dominated by independent publishers to an era of multinational conglomerates began in the 1960s (Feather, 2006, p.207). For a while, the publishing industry in the UK was still primarily represented by traditional, British owned and based businesses which relied heavily on both the capability and the taste of several key individuals such as authors, editors, and publishers in order to achieve commercial success; most of these people were closely connected or at least familiar with each other (Feather, 2006, pp.220-221). By the 1980s, however, it had become clear that UK publishing was a slow, old-fashioned industry, unable to keep up with the times and an increasingly global market. This led to several takeovers and acquisitions of well-known British publishers by other companies that were larger, more global, and frequently based abroad. Several once-independent publishers were absorbed in the process, while others, whose identity was strong enough to form the basis for a brand (such as Penguin and Victor Gollancz) were retained as imprints. UK publishing also became more and more intertwined with US publishing, with mergers and acquisitions (which became common in this time period) often connecting businesses from both regions (Feather, 2006, p.207, pp.222-223).

The last 20 years of the 20th century were a period of growth, prosperity, and technological innovation, all of which affected the publishing industry. The number of new titles published in a year rose from around 12,000 in 1950 to around 33,000 in 1979 and 110,000 in 1999, and the growth of both chain bookstores and the middle-class (whose members were more likely to buy books) had a positive impact on the book business. Publishers also began to collaborate with other media such as film and television in order to boost sales of backlist titles (such as Phillip K. Dick's *Do Androids Dream of Electric Sheep?*, which inspired the 1982 *Blade Runner* film) or launch new and profitable book series (such as Star Wars tie-in novels, the first of which was published in the 1970s and which are still being published now, 40 years and hundreds of books later) (Feather, 2006, pp.208-209). By the 1990s, the popularity of personal computers and word-processing software led to the switch from physical to digital manuscripts,

which saved both money and time for the publishing houses and enabled them to push the burden of proofreading and editing onto authors if necessary (Feather, 2006, p.217).

However, not all of the changes that the publishing industry underwent in the late 20th century were positive. The multinational conglomerates, which by the end of the century owned a vast majority of UK publishing houses (Feather, 2006, p.224; Matthews, 2007, p.xiv), were rarely focused specifically on the bookselling business, but instead viewed the publishers as just another source of income in a wider set of other media and entertainment companies (Feather, 2006, p.222). There were concerns that pressures to meet financial goals would result in a decline of quality and variety of titles being published, and the new corporate approach to the publishing business strained the relationship between publishers and authors, the latter of whom suddenly found themselves removed from the majority of the publishing process and who preferred the older, more personal methods (Feather, 2006, p.224). The technological advances, too, had a downside — the development of the Internet and the World Wide Web in the 1990s opened the door for digital self-publishing and sharing of free content online, creating new modes of competition for traditional publishers (Feather, 2006, p.218).

E-books

While e-books are not a direct consequence of the prevalence of multinational conglomerates in the publishing industry, they were nevertheless a major development in the publishing world of the early 21st century. Digital forms of physical books are not a new concept, with Project Gutenberg digitising texts since 1971 (Lebert, 2005) and Peter James publishing the first original e-book novel on floppy disk in 1993 (Shaffi, 2014). Mainstream publishers began anticipating the rise of e-books in the 1990s, with several of them beginning to digitise their books in the same time period (Thompson, 2012, p.313). Throughout most of the 2000s, e-books were available on the market but sold barely any copies (Thompson, 2012, p.315); however, the launch of Sony's first e-book reader in 2006, followed by Amazon's Kindle (released in 2007 in the US but only arriving in the UK in 2010), Barnes & Noble's Nook (2009), and Apple's iPad (2010), created a completely new market for e-books. The rise of affordable, easy-to-use dedicated reading devices that could fit a library's worth of titles while being much lighter and thinner than an average book meant that e-books were suddenly

in high demand (Clark and Phillips, 2014, p.16; Thompson, 2012, pp.318-319). Dealing in e-books subsequently brought a significant change to the publishing industry — after centuries of publishers focusing on producing and selling physical products, the digital market brought new and unique issues like proprietary formats (Clark and Phillips, 2014, p.16), online piracy (Clark and Phillips, 2014, p.20) and a shift from selling content to licensing it (Clark and Phillips, 2014, p.3).

At the same time, the book market broadened again (Clark and Phillips, 2014, p.18) — while e-books do need to be compiled, they do not need to be printed, stored, or transported, which meant that publishers could now digitise and release their whole backlist in e-book format without incurring significant costs. However, this new abundance of e-titles on the market also had a negative effect on the publishing industry: the long-standing popularity of free online resources, such as YouTube, Wikipedia, or Tripadvisor, set expectations for digital content to be provided either for free or for a price substantially lower than that of physical products (Clark and Phillips, 2014, p.20). Publishers also faced new competition from self-published e-book authors who flourished in the 21st century — between print-on-demand services that appeared in the early 2000s and the rise of the e-books, self-publishing in the US nearly tripled between the years 2006 and 2011 (Clark and Phillips, 2014, p.43-44). Similarly, the number of ISBNs assigned to self-published titles rose from 247,210 in 2011 to 786,935 in 2016 (Research Information, 2017), and the UK self-publishing market rose by 79% between 2012 and 2013, when an estimated 18 million self-published books were purchased by UK readers (Flood, 2014).

Clark and Phillips (2014, p.20) claim that all these factors have caused a sort of identity crisis for publishers and raised questions in respect of their role in the digital-era book market where publishing a book — or at least releasing the text to a wide audience — was suddenly available to every author, regardless of whether they were under a publisher's wing. However, the abundance of content also brought the need to deliver to the reader the precise kind of material they would enjoy; unable to sift through all of the titles now available on the market, despite recommendation algorithms and review sites, readers still rely on publishers to provide a quality selection of available content or even to develop content specifically to meet the readers' needs (Clark and Phillips, 2014, p.20; Feather, 2006, p.219).

The 21st century brought new developments for the publishing industry — among others, a lengthy recession, and new technologies that ultimately led to the rise of digital reading and publishing (Clark and Phillips, 2014, p.xv) — as well as amplified old ones. The mergers and corporate takeovers of publishing houses continued to the point where the book market in 2006 was dominated by the ‘big four’⁹¹ publishing houses — Penguin (owned by Pearson Longman (GB) since 1970), Random House (owned by Bertelsmann (DE) since 1998), Hachette (owned by Lagardère Publishing (FR) since 1981), and HarperCollins (owned by News Corp (US) since 1989) — which accounted for over 50% of the UK market (Clark and Phillips, 2014, p.39), and where Faber and Faber was the only remaining independent mainstream publishing house in the UK (Feather, 2006, p.224). In 2013, Random House and Penguin merged into Penguin Random House (under a 25% ownership of Pearson and 75% ownership of Bertelsmann), creating the world’s biggest publishing house that accounts for 30% of the UK and the US book market (Clark and Phillips, 2014, p.9). The distinction between UK and US publishing industries had become increasingly meaningless after decades of mergers and takeovers in a global marketplace; more and more frequently, competing publishing houses were in fact parts of the same multinational corporation, even when their offices were on different sides of the Atlantic (Feather, 2006, pp.222-224).

The overarching presence of these big multinational companies has raised concerns regarding the impact on and changes within the publishing industry (Feather, 2006, p.224; Matthews, 2007, p.xv; Squires, 2007, pp.47-48), but as of yet, not all of the consequences of big publishing conglomerates dominating the book industry have been explored or clarified. Concerns regarding potential issues first appeared in the late 20th century (Feather, 2006, p.224) and were raised again by several scholars in the 21st century. For example, in *Marketing Literature*, Claire Squires (2007, pp.47-48) highlights concerns that big publishing conglomerates dominating the marketplace will result in homogenisation of both the publishing

⁹¹ Also known as the ‘big five’ in the US: Penguin, Random House, Hachette, HarperCollins, and Macmillan (McIlroy, 2016).

industry and its products — and subsequently, genre — as publishing companies prioritise the commercial aspect of publishing over the cultural.

In the 21st century, the publishing industry is, first and foremost, a business, which means that all the publishing processes have been designed around maximising profit (Baverstock, 2015, p.41; Feather, 2006, pp.4-5). In order to create profit, as well as maintain the position of their publishing house in the market, publishers need to reach certain revenue targets (Thompson, 2012, p.217), which means that the primary concern when it comes to publishing a new text is whether it will sell or not, while its quality is of a lesser importance (Baverstock, 2015, p.40). One recurring issue related to the rise of multinational conglomerates in the publishing industry is the concern that the big corporations' drive for profitability will have (or has already had) an impact on the quality of published texts as publishers increasingly focus on marketing their titles without regard to their merits (Baverstock, 2015, p.40, p.45; Thompson, 2012, p.126). In his book *Merchants of Culture*, Thompson (2012, pp.131-134) concludes that the effect of profit-focused publishing varies from imprint to imprint — his research discovered that, while the editors at a certain (unnamed) well-established and prestigious imprint have free reign when it comes to acquisition of new material as long as they meet the imprint's financial goals, other imprints with a less consistent track record have become focused on sales figures and commercial success over quality. For both of these imprints, the issues of sales and profitability have become crucial; had the prestigious imprint become less profitable, its employees would likely have to switch their focus from quality to sales figures as well.

While there is no conclusive evidence as to whether the presence of multinational conglomerates has had an impact on the quality of the books published in the 21st century, partially because measuring quality is a largely subjective exercise, the increased focus on profit and the rise of new technologies have resulted in several changes in the publishing process, all of which have increasingly involved the book-buying public (as opposed to the booksellers, which used to represent the publishing industry's main market). The most notable of these changes are the move from product-led to market-led publishing, the rise of market research, the prioritisation of big books and brand name authors, and the rise of online marketing; as we will see, all of them play an important role with regard to genre changes, in terms of both content and presentation, as well as influencing the readers' perception of genre.

Marketing in publishing

One of the main changes that the publishing industry experienced in the last decades of the 20th century, and one which came to define 21st century publishing, was the exponential rise of the importance of marketing (Baverstock, 2015, p.27, p.40, p.45). Traditionally, the industry followed the direction of editors, publishing works they deemed worthy based on their personal standards and taste and concerning itself far less with the needs of the market (Feathers, 2006, p.221; Phillips, 2007, p.19). If the publisher marketed a book at all, it was most likely done by the way of a cursory promotion intended to satisfy the author and their agent, with no expectation that it would in fact boost sales. This was due to a persistent belief that, unless done on a large scale and backed by a considerable budget, marketing simply does not work for books (Baverstock, 2015, p.27; Yampbell, 2005, p.355).

After the mid-2000s, however, the global publishing industry began to lean the opposite way — product-oriented publishing, which concerned itself primarily with finding the right market to which to sell its selection of titles, was replaced by market-oriented publishing, according to which the right product needs to be found or commissioned to fit the market (Baverstock, 2015, p.45; Clark and Phillips, 2014, p.221; Phillips, 2007, p.19). At the same time, the increasingly limited amount of space for books in bricks-and-mortar stores combined with the decreased visibility of publishers' products in online stores has led publishers to switch from marketing primarily to booksellers (business-to-business or 'B2B' marketing) to focusing on the end customers — the readers — instead (business-to-consumer ('B2C'), or direct-to-consumer marketing ('D2C')) (Baverstock, 2015, p.100; Clark and Phillips, 2014, p.19; Phillips, 2007, p.21). Both of these factors are likely to have contributed to the rapid development of marketing departments in all traditional publishing houses.

Market-oriented publishing is a crucial concept for the 21st century publishing industry (Baverstock, 2015, p.40), which is reflected in the discourse surrounding publishing as well: in their work *Inside Book Publishing, 5th Edition*, published in 2014, authors Clark and Phillips (2014, p.2) list “edit[ing] and design[ing] the work to meet market needs” as one of the publishing house's main tasks. Publishing houses now focus on producing books that will thrive in the marketplace, as opposed to finding the right audiences for those works that their

editors deem interesting; consequently, the process of acquisition and editing in the 21st century is focused on selecting and developing the content to meet the reader's (presumed) needs, and, at least in theory, the editor's personal taste does not carry the weight it used to (Clark and Phillips, 2014, p.21). Marketers have, in many cases, replaced editors as instigators of publishing endeavors (Baverstock, 2015, p.45) and the previously distinct roles within publishing (e.g. publishers, agents, authors, booksellers) have become combined (Baverstock, 2015, p.26); additionally, roles which were traditionally performed in-house (such as copy-editing or cover design) have increasingly been outsourced to reduce costs (Clark and Phillips, 2014, p.2). Marketing strategies such as encouraging word-of-mouth recommendations, developing author brands, prioritising specific titles and entering licensed partnerships with other media companies (Clark and Phillips, 2014, p.15, pp.39-40, p.221; Squires, 2007, p.24) have become crucial means by which not only to drive profits, but also to deliver products that customers are interested in. This is important for our study, as such changes directly impact the composition of the publishers' catalogues, and ultimately the speculative fiction genre as well.

Publishing industry in the 21st century saw a rise in direct-to-customer marketing, with publishers building more direct relationships with their readers (often through use of social media) in order to gain insight into their purchasing decisions, and to glean other information that can help publishers market their content better and recruit loyal customers. Utilising their authors and/or their social media departments (which publish content under the publisher's (or imprint's) brand name) to stay in touch with their customers, publishers aim to be able to study how their readers are engaging with their products, as well as how they are responding to their marketing efforts. Such efforts have resulted in publishers having a better understanding of their readers' behaviour when it comes to book purchasing. In turn, the open communication channels of social media have allowed the readers to have a more direct impact on the decisions that publishers are making — any kind of reader feedback, either positive or negative, can now be posted directly to a publisher's social media site with little effort, enabling publishers to adapt their content to better suit their customers' wishes and needs (Baverstock, 2015, p.101; Clark and Phillips, p.51, p.222). This is what Alison Baverstock calls 'relationship marketing' — instead of focusing on short-term sales, publishers are attempting instead to create longer-term connections with their customers, which result in repeat purchases and higher customer satisfaction (Baverstock, 2015, p.67), with readers actively seeking out a publisher's titles (Clark and Phillips, 2014, p.235). Direct-to-customer marketing also promotes word-of-mouth

recommendations (i.e. ‘organic’ book recommendations that pass from reader to reader and carry more weight than an advertisement from a publisher usually would) (Clark and Phillips, 2014, p. 51, p.235), with the idea being that the more that people talk about a book (be it an already published title or a forthcoming one), the more likely other people are to hear about it as well, resulting in a kind of snowball effect of free promotion for the publisher (Thompson, 2012, pp.247-248).

All of these strategies are aimed at driving sales amongst readers, but also to make those readers view the transaction positively and encourage them to become repeat customers (Baverstock, 2015, p.44), thus directly impacting the way they perceive the books that are being published. At the same time, the move from product-led to market-led approach means that the type of material being published has very likely changed, and with it, the composition of various genres, including speculative fiction.

Market research

One of the marketing methods that is crucial in supporting the increasingly direct-to-customer model of 21st century publishing is market research: through the collection of data about their customers, publishers can better understand consumers, as well as attempt to predict future successes, and plan marketing campaigns more effectively (Matthews, 2007, p.xv, Clark and Phillips, 2014, p.222). Thorough understanding of the market, including consumer behaviour and the social circumstances of those consumers, is crucial for effective marketing (Baverstock, 2015, p.42); ideally, good market research enables publishers to determine which market segments to focus on and to adjust their marketing strategies accordingly (Phillips, 2007, p.22). However, despite market research being widely used in other industries, publishers are often reluctant to employ it, preferring to rely on past experience and personal taste instead (Baverstock, 2015, p.114, p. 116; Baverstock, 2008, p.1; Bloom, 2008, pp.6-7). This is partially the result of in-depth market research often being seen as unaffordable (Baverstock, 2015, p.114, Phillips, 2007, p.29), as well as publishers’ traditional indifference towards marketing based on the pre-existing model that focused more on booksellers than consumers (Yampbell, 2005, p.355). Despite the rise in the importance of marketing, contemporary publishers frequently perceive themselves as “seers” (Baverstock, 2015, p.116), anticipating what their customers desire:

There have been prevailing assumptions about how the market thinks, how they will behave, and ignorance about other sectors of the market with whose tastes or lifestyle publishers are unfamiliar. Particularly prevalent have been assumptions about how much the individual brand means to the market or how well known the brand of the publishing house is to the reader, most being unaware of who publishes their favourite author. (Baverstock, 2015, p.116)

This means that, while marketing methods have evolved with time, publishers' core perceptions of how brands and marketing work have, to an extent, remained the same. Instead of letting market research guide their acquisition and marketing choices, publishers still rely on their personal instincts (Bloom, 2008, pp.6-7) and the taste and reading preferences of their friends, which may not be reflective either of the overall market or of the title's target audience (Baverstock, 2015, p.116). A publisher might not determine the demographics of a target audience at all, focusing instead on comparable authors and main markets (Phillips, 2007, p.29). Often, the act of publishing itself is seen as conducting market research (Baverstock, 2015, p.115), which necessarily comes at the expense of authors: for example, if the publisher does not understand the market well enough, they might not market a book to the right target group(s), resulting in lacklustre sales and an uncertain future for the author (Baverstock, 2015, p.118). They might also reject an author of a more niche work, assuming that the market for it does not exist (when in fact, it does), missing an opportunity to expand into a new market that has not yet been claimed by other publishers (Baverstock, 2015, p.116). On the other hand, publishers are constantly on a lookout for works that have proven themselves in the market and attempt to replicate their success, with each such book resulting in dozens of similar titles; this practice leads to a fairly homogeneous market that latches onto a trend until it is exhausted, then jumps onto the next one (Baverstock, 2015, p.116; Thompson, 2012, p.10).

While ideally, market research would enable the publishers to produce very effectively works that are of maximum interest to both the readers and the market, the reliance on trends and intuition can have a negative impact on their ability to do so and consequently, the extent to which publishers can influence the readers' perception of genre. For example, a reliance on a strong author brand (which is an established approach in publishing, as discussed below) led Little, Brown to pay the author Tom Wolfe an advance of almost seven million dollars for his

2012 novel, *Back to Blood* — however, the book sold much more poorly than was expected (Rich, 2008; Sokol, 2013). On the other hand, there are numerous examples of publishers failing to recognise potential, the most famous of which is the story of *Harry Potter*, whose manuscript was rejected by 12 separate publishers. While *Harry Potter* was eventually published with Bloomsbury, J. K. Rowling was reportedly warned prior to publication that children's books were not a commercially successful category (Lanyon, 2016).

Prioritisation of 'big books' and the rise of brand-name authors

Big publishing corporations are primarily interested in publishing 'big books' (Matthews, 2007, p.xv; Thompson, 2012, p.135) — that is, books that can be fairly assured of becoming commercial bestsellers shortly after release, and which enjoy a wide popularity among the readers and generate high profits for the publisher. While publishers in the 20th century often applied the so-called 'scattergun strategy' (that is, publishing a little bit of everything in the hope that at least some of the titles will achieve strong commercial success) to their releases (Clark and Phillips, 2014, p.39), large publishing houses of the 21st century want to reduce the number of books on which they have to spend their resources (Thompson, 2012, p.135). This has resulted in pressure on editors not to publish 'small' books which are not predicted or assured to sell as well (Thompson, 2012, p.135) and to focus instead on celebrities and 'brand-name authors' whose books are more likely to sell in larger quantities (Thompson, 2012, p.193); subsequently, it has also had an impact on the composition of the book market, and the types of books that are presented to readers.

Hoping to meet their sales targets, publishers began to approach each individual title differently, delegating resources to a book depending on whether or not they believe that it will sell (Clark and Phillips, 2014, p.39; Thompson, 2012, pp.189-190), as well as how large an advance was paid for it, resulting in a hierarchy of yet-to-be-published titles that Thompson (2012, p.189) calls "a system of title prioritisation". Publishers decide which books have the potential to become 'big books' (also known as 'leads' or 'A-titles') prior to their release, often based on their authors' prior sales records. These books are subsequently allocated certain resources that are not usually available to other titles, such as (larger) marketing budgets, sales

forecasts, and dedicated marketing meetings. Upon release, the prioritised titles' sales are closely monitored in order to discover whether or not they have achieved (or surpassed) expectations. If a title proves successful, the publisher will support it with even more resources (e.g. more appearances by the author, additional marketing and advertising campaigns) in hope of boosting sales even further while customers are still interested in the book (Squires, 2007, pp.37-38; Thompson, 2012, p.263-264). If the book does not succeed within a few weeks — six weeks usually being the maximum — the publisher will no longer spend any resources on it and will likely cancel any existing promotional campaigns (Thompson, 2012, p.267).

Title prioritisation is frequently based on past sales figures, with publishers and retailers putting resources into marketing titles which are already selling well or which were written by authors who had already delivered commercially successful books over authors whose sales were more modest, or who have no sales history (Squires, 2007, p.29). This has led publishers to prioritise as little as 10% of all books being published (Thompson, 2012, p.269), and has reinforced the cycle where only prior success begets success as the prioritised titles are the ones that receive the most visibility in the market, achieve high sales figures as a result of the subsequent word-of-mouth publicity, and help ensure publicity for the next work by the same author (Squires, 2007, p.31). As a result, it has become much harder for new authors to succeed, as authors with no prior sales history are not likely to be prioritised by the publisher. This means they often need to promote their books themselves if they want to ensure publication of any further works (Squires, 2007, p.38) — if an author's first work is not a commercial success, their future titles are not likely to be prioritised by the publisher and are thus less likely to sell well, or even be published at all.

Despite the resources invested in prioritised titles, however, publishers do not always manage to ensure commercial success for the books the prioritised — sometimes because the book is not well received, and other times because their goals are too ambitious. For example, after Charles Frazier's debut work, *Cold Mountain*, became a best-seller and won the National Book Award, Random House paid the author an \$8 million advance for a follow-up (Kachka, 2008; Smith, 1997). However, his second work, *Thirteen Moons*, only sold half of its initial 750,000 print run, and left the publisher with an approximately \$5.5 million loss on the advance alone (Kachka, 2008), despite Random House featuring excerpts from the book in the New

York Times (Frazier, 2006) and running full-page advertisements in the newspapers (Alford, 2007).

This is another significant difference between the publishing industries of the 20th and 21st centuries: where a new author could once achieve a modest success at first and then steadily grow their readership and sales over time, the publishing industry of the 21st century rarely allows for this kind of ‘writing apprenticeship’ — if the author’s first book does not sell as well as the publisher wants, he or she seldom gets another chance (Baverstock, 2015, p.117-118; Thompson, 2012, p.143, p.268). A book that has not been prioritised is not likely to sell as well as one by an author who has been prioritised — or even as well as books by new authors used to sell a decade or two ago, a fact which Thompson (2012, p.268) attributes to the decline of the independent bookshops (which would often promote books based on personal taste and not its perceived sales potential) and the rise of the brand authors.

One of the main objectives for a publisher is to build a brand the consumers will be drawn to, either on an author or imprint level (Baverstock, 2015, p.65; Clark and Phillips, 2014, p.22, p.40, p.230), with author brands usually being much more recognisable than imprint brands (Baverstock, 2015, p.65). The concept of a brand-name author, or, as Squires (2007, p.37) calls it, a literary celebrity, emerged along with the prioritisation of titles. Brand-name authors are bestselling authors who represent a certain income for their publisher and who subsequently receive the majority of marketing resources and, as a result, public attention. Publishers need brand-name authors because the sales of their titles are reliably high, which helps the publishing house achieve its revenue goals. However, the expenses related to brand-name authors (e.g. advances and marketing) are considerable, and as the publishers get increasingly better at promoting literary celebrities, their titles tend to overcrowd the market, leaving lesser-known (midlist) authors and their titles harder to market and to make visible (Squires, 2007, p.37; Thompson, 2012, p.212, p.217, p.268).

Author branding affects the way books are presented to readers as well, as it is implemented primarily through a book’s front cover. Initially, when an author is (still) relatively unknown, the front cover design of their book(s) emphasises the title over the author’s name, but if the book proves successful, the paperback release and/or subsequent reprints of the book are redesigned to feature the author’s name in a much more visible way,

thus establishing their name as a brand. Often, further works by the same author will feature a front cover design similar to the author's earlier works in order to visually tie the author's brand together (Clark and Phillips, 2014, p.230; Thompson, 2012, p.214). A good example of both of these practices is Joe Abercrombie's fantasy trilogy *The First Law* whose covers are all designed to resemble pieces of paper or parchment with the author's name and book's title inscribed on them. When *The First Law* trilogy proved to be a commercial success, the covers were redesigned to feature Abercrombie's name in a larger font and more prominent position (see Image 6 below).

Other ways to develop an author brand include social media and personal websites (Clark and Phillips, 2014, p.230) as both of these media help acquaint readers with both an author's work(s) and the author as a personality. This helps authors and their publishers create a fan base, a 'platform' that establishes a market for the author's future works as readers become fans of an author or a series and actively seek to purchase and consume more content created by the same person (Clark and Phillips, 2014, p.230; Thompson, 2012, p.204, p.213). These readers are also loyal customers, resulting in reliable sales for the author (Thompson, 2012, p.213) and forming one of the first groups to be targeted as part of promotional activity for the author's next work (Clark and Phillips, 2014, p.230).

Both title prioritisation and author branding have a direct impact on the way genre is presented in the 21st century, as well as on its composition. Both affect elements of individual title presentation, such as cover design, with cover design for 'big books' receiving more consideration and other resources, and with authors' brands being prominent cover art elements. They also directly contribute to changes in the composition of a genre, as the publishers' focus on big authors and big books can easily lead to more homogeneity — with big authors producing works similar to their prior ones in order to maintain a cohesive brand, and with big books following previously observed genre trends, there seems to be less room for more daring or experimental texts.

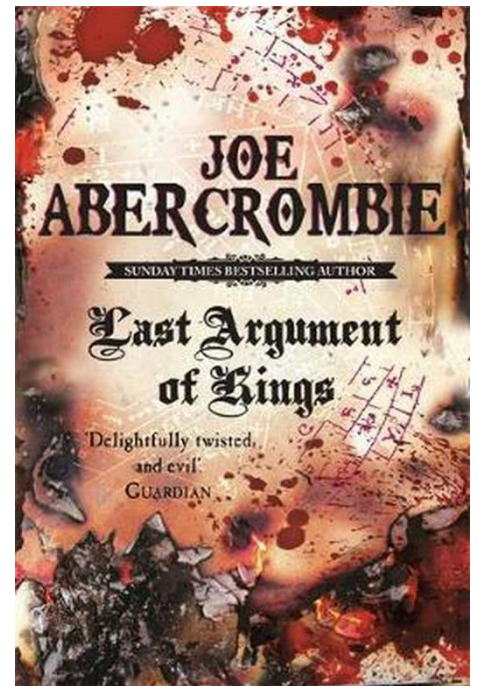
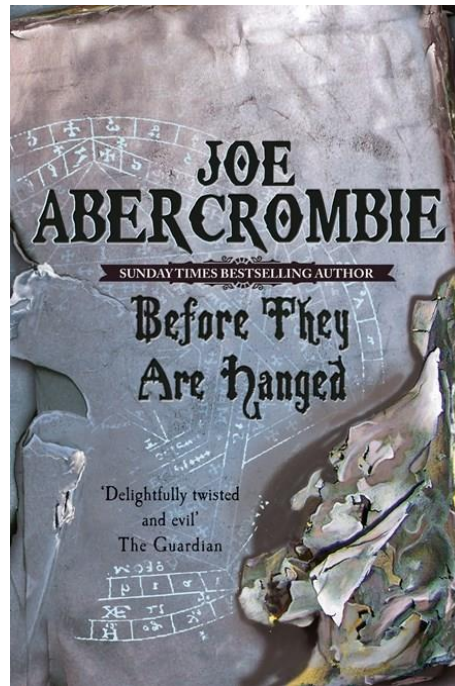
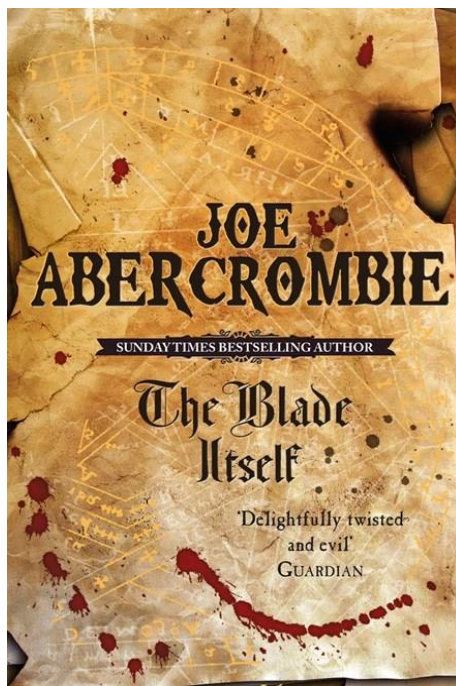
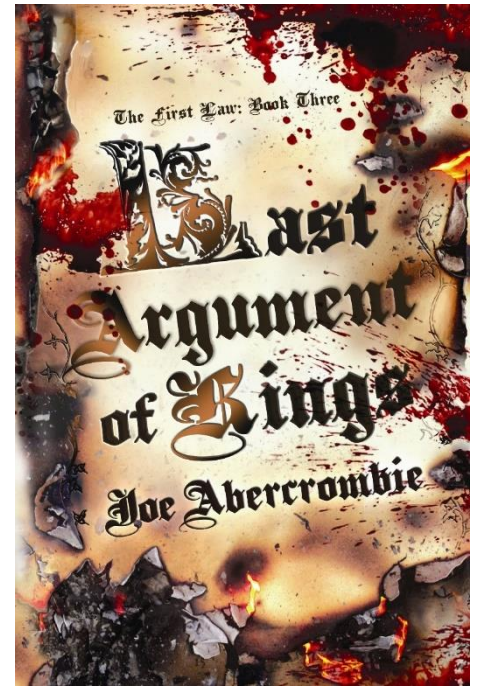
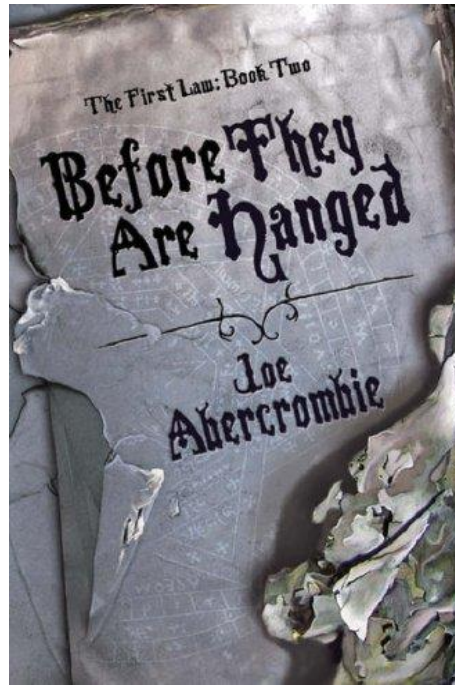
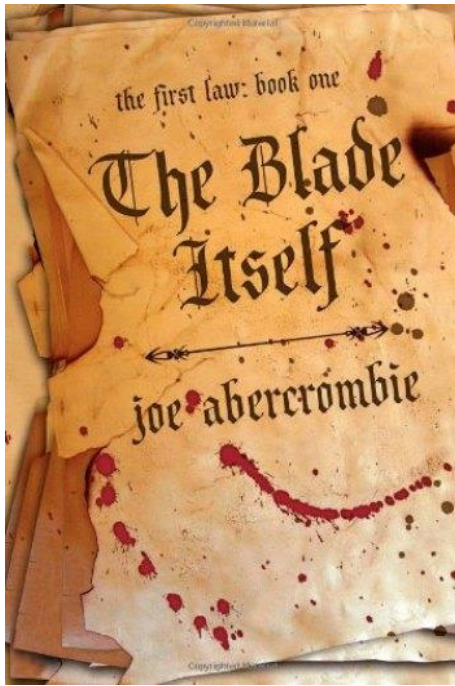


Image 6: A comparison of Joe Abercrombie's First Law Trilogy covers before and after commercial success

The increasing popularity and accessibility of the Internet in general, and social media in particular, resulted in a shift towards publishers marketing their products through online platforms, and allocating their resources accordingly (Clark and Phillips, 2014, p.235; Thompson, 2012, p.251). The onset of online marketing means that in the 21st century, publishing houses are increasingly relying on online ads to market their titles, and the versatility of the medium allows them both to customise advertisements quickly if needed, and to fine-tune their target audiences (Thompson, 2012, p.253), for a fraction of the cost of traditional advertising (Clark and Phillips, 2014, p.235).

Promotion for a book will usually start well before its publication — Thompson (2012, p.246) claims that there is usually a meeting held about a year before the book's set publication date where the marketing campaign, along with the available budget, is discussed and established. Ideally, a new title should reach the bestseller list as soon as possible to secure further visibility and sales, so publishers often launch marketing campaigns for titles before they are released (Thompson, 2012, p.249, p.251). The early campaigns target the author's existing platform (i.e. fans or previous followers and readers) as well as 'big mouths' (i.e. social media influencers, bloggers, and other people in positions of influence) with viral marketing campaigns and promotional materials such as advance reading copies to build anticipation for the upcoming releases (Clark and Phillips, 2014, p.230, p.240; Thompson, 2012, pp.248-249).

Online outreach is a big part of publishing houses' marketing tactics — by reaching out to bloggers and other social media influencers and sending them advanced reading copies of their newest titles, publishing houses aim to raise a wider interest in their books (Thompson, 2012, p.253) and to promote word-of-mouth recommendations (Clark and Phillips, 2014, p.221, p.230, p.237). This is commonly referred to as 'hype' — that is, publishers talking up books in order to generate excitement about them. If the public responds positively, this talk creates a "buzz" about the book as readers spread the word about an upcoming title, ideally resulting in generally positive publicity and a number of pre-orders for that title, both of which can help position a book on a bestseller list once it is actually published (Thompson, 2012, p.194, p.249, p.251).

In order to reach a wide audience of readers and (potential) customers effectively, publishers utilise ‘vertical communities’ — online communities of people who share common interests. These communities can be ones that fans and readers establish on their own, or they can be created by publishers themselves (Clark and Phillips, 2014, p.21, p.239). However, the latter type of community may not always be as successful, especially if the publisher cannot produce enough interesting content and organic engagement by readers (Thompson, 2012, p.255). For example, the community referenced by Clark and Phillips (239) is the SF Gateway, created by the Orion Publishing Group to support their science fiction e-book imprint and its sister imprint for speculative fiction, Gollancz. The SF Gateway was launched in late 2011 (Neill 2011), but a look at its forum reveals that a majority of their readers stopped actively interacting with the website shortly after its inception. By October 2017, the community was more or less inactive, with the most recent posts on SF Gateway’s online forum featuring a mixture of spam and solitary comments that received no response from either the publisher or other users. The webpage also did not appear to be maintained, with a graphic design that contained several outdated elements,⁹² a copyright notice for the years 2004-2011 only, and a front page carousel that did not allow the user to interact with it despite containing elements which indicated otherwise (see Image 7 below).

During my initial attempt to access the forum in July 2017, the page returned a server error, preventing me from accessing the forum at all; when I tried to browse old forum topics again in October 2017, the navigation at the bottom would not work, only showing me one page’s worth of threads instead of the promised ten. All of these details point to the conclusion that the SF Gateway was poorly designed and implemented as a sustainable community, and that its potential members were likely discouraged by both the limited functionality of the webpage and its forum, as well as the lack of effort by the publisher to produce interesting and engaging content and maintain the community after its launch.

A much better example of a publisher successfully building a vertical community is Macmillan-owned Tor.com, created to support its science fiction and fantasy imprint, Tor. The

⁹² This may potentially have been a conscious decision on the publisher’s part as the website is focused on the genre classics, but the poor implementation of various elements gives an impression of unfashionably and unintentionally outdated design.

community utilises the publisher's resources (i.e. a large number of authors with a wide variety of interests), to which other online communities would not have access, in order to create exclusive, attractive, and free content for readers and encourage discussion and interaction with both the content and the authors. The page itself is also more appealing in design, and its frequent updates and modern layout make it clear to readers that it is a place to remember and to return to for relevant speculative fiction-related content. Other aspects of maintaining a successful vertical community include general website maintenance, encouraging readers to interact with the content, and marketing tools such as search engine optimisation (Thompson, 2012, p.255), which will be further discussed below.

In sum, bookselling and publishing in the 21st century function in a significantly different manner than did their 20th century counterparts. Booksellers' drive for profit growth in the era of online shopping resulted in a diminished amount of space for books in bricks-and-mortar stores, and consequently, a lesser return for publishers looking to bring attention to their books. Similarly, the on-screen nature of the now ubiquitous online bookstores rendered books less visible and harder for readers to discover. At the same time, as we saw, the publishing industry shifted from being product-led to market-led, looking to adapt its products to the market instead of vice versa.

These three factors caused publishers to turn their attention away from booksellers, which used to be their primary customers, and towards readers themselves. The multinational publishing corporations' drive for profit resulted in rise of marketing strategies such as word-of-mouth recommendations, developing author brands, prioritising specific titles and entering licensed partnerships with other media companies, while the need for market research resulted in more direct publisher-reader relationships, often through use of social media. All of these strategies are commonly employed in contemporary publishing houses both in order to earn as much as possible from the readers and to encourage them to become repeat customers by making them view the transaction positively (Baverstock, 2015, p.44). By interacting closely with readers, publishers gain insight into readers' purchasing decisions and other information that can help the publishers market their content better and recruit loyal customers, all the while attempting to influence the readers' perception of their products and brands to be as positive as possible.



Image 7: The front page of the SF Gateway, as seen on 23 February 2018.

I argue that by producing works that align more closely with the interests of the market, as well as utilising the above marketing strategies, publishers are likely to make readers perceive books, and thus the genres to which they belong, in a more positive way. In addition, title prioritisation and author branding specifically have a direct impact on composition and presentation of genre in the 21st century. Both affect elements of individual title presentation, such as cover design, with cover design for ‘big books’ receiving more consideration and other resources, and with authors’ brands being prominent cover art elements. The publishers’ focus on trends, big authors and big books can also lead to more homogeneity when it comes to internal composition of a genre. This hypothesis will be additionally tested by my analysis of Nielsen BookScan data (see page 41), which explores the composition of the science fiction and fantasy bestseller lists.

In order to explore whether the readers’ perception of speculative fiction differs from that of the publishing industry, the extent to which publishers potentially influence the readers, and the way speculative fiction is presented in the 21st century, I have conducted the following analyses:

- an analysis of speculative fiction covers, using data obtained from both Goodreads and Nielsen BookScan, which aimed to explore the ways publishers present 21st century speculative fiction to readers;
- an analysis comparing Nielsen BookScan bestsellers and the readers’ classification of those same titles on Goodreads, which aims to explore whether commercial success equals appreciation among readers;
- an analysis of questions 6, 9, 11, and 12 in the survey, which addressed readers’ purchasing habits, their familiarity with publishing houses, and any changes in speculative fiction genre they might have noticed that occurred as a result of publishers’ actions.

Further details of these analyses are explained on pages 63 (Nielsen BookScan analysis), 48 (Goodreads data analysis), and 55 (survey data analysis) of this thesis, with the results discussed within their associated chapters below (Chapters 3, 4, and 5 respectively).

Book covers and the presentation of fiction

While a literary work will always consist of a text, readers very rarely encounter that text on its own — usually, it is accompanied by some kind of paratext (title, author's name, cover matter, introduction etc.). Gerard Genette (1987, p.1, p.3), who introduced and explored the concept of paratext at length, argues that “a text without a paratext does not exist and never has existed”.⁹³ Paratext also plays an important part when it comes to presenting a text to its (potential) readership; it is “a threshold that offers the world at large the possibility of either stepping inside or turning back” (Genette 1987, pp. 1-2). Consequently, paratexts are of great value for publishers as marketing tools — in order to entice a large number of people into buying their books, publishers utilise various paratexts to make a book as appealing as possible (Yampbell, 2005, pp.348-349), and frequently, the paratexts within the context of the publishing industry carry even more importance than the main text (Yampbell, 2005, p.348).

One of the most important paratexts in book marketing is the front cover — as the outermost aspect of a physical book, the front cover is usually the reader's first point of contact with a book and represents their initial ‘reading’ of it (Yampbell, 2005, p.348). Modern book covers inform a potential customer (be it a reader or a bookseller) about many things beyond just the author's name and the title of the book — they also set the stage for engagement with the main text by communicating the book's contents through cover art and design. A cover can depict the book's characters or a specific scene from the main text (or both); it can create an atmosphere that echoes the main text, or the idea with which the publisher wants to associate the book; it can also underline special qualities of the book, e.g. interactive material, intended audience, or any awards the book might have won (Phillips, 2007, p.19). In order for the cover to be executed well, a good balance needs to be found between graphic and textual elements (Salisbury, 2017).

Through use of cover design (art, fonts, and layout), title, author's name, and blurb, a cover can also communicate to the reader the occasion for which it is intended (e.g. a light read

⁹³ The Internet raises a few important questions about this, as it is now possible to encounter a text online that contains none of the elements that are usually considered a paratext, including any epitexts (such as reviews, interviews with the author, etc.). However, one could argue that a file's metadata (date of creation, size, file type etc.) could also be considered a paratext.

for a beach holiday), the overall tone of the book (e.g. romantic, humorous, tense), its relationship to other books (e.g. part of a series, or reminiscent of another author's books), and the target audience (e.g. male or female readers, science fiction or romance readers, children, etc.) (Clark and Phillips, 2014, p.230; Genette 1987, p.11; Matthews, 2007, p.xi; Phillips, 2007, pp.21-24). Book covers can also express the genre to which the main text belongs, and the cultural status of the books they represent (Clark and Phillips, 2014, p.41; Matthews, 2007, p.xi; Moody, 2007, p.57).

By representing the book on the outside, thus giving a reader their first impressions of a book, and by communicating all of the above information, book covers therefore set expectations for the book's contents, and shape how both booksellers and readers react to the book itself (Matthews, 2007, p.xii; Yampbell, 2005, p.348). This makes them of especial importance to the publishing industry — not only does the front cover of a book play an important part in positioning a title within the market, e.g. within a specific genre (Baverstock, 2008, p.29; Matthews, 2007, p.xi; Phillips, 2007, p.24, p.29), but research has also shown that, aside from the author of the book, its front cover is the most important factor for readers when deciding whether to purchase a certain title or not (Phillips, 2007, p.23). If it succeeds in convincing the reader to pick up a book from the bookstore shelf, the reader is then five times more likely to buy the book (Clark and Phillips, 2014, p.230) as the front cover and its artwork lead the reader first to the blurb on the back cover, and then to the main text itself.

A book's cover, and its cover art in particular, is thus crucial in determining a book's commercial success (Phillips, 2007, p.19; Yampbell, 2005, p.348-349), and low sales of a title are often attributed to a badly designed cover and not, for example, to the low quality of the main text. On the other hand, books that publishers want to market to a different audience, or books which have not sold well on the market initially, have been stagnating after an initial success, or which simply need to be presented as relevant to the public again, will often be reissued with a new cover. A redesign of a cover is thus both an attempt to make a book seem more appealing, and a manifestation of the publishers' belief that without a redesign, a cover will become 'stale' (Yampbell, 2005, pp.348-349, pp.369-360).

One such example is George R. R. Martin's *A Game of Thrones*, a best-selling fantasy novel that was initially published in the UK in 1996 with a front cover that was very typical for

its time (Moody, 2007, p.13), featuring a detailed illustration with a plethora of elements, all painted in vivid colours (see Image 8). In 2003, as the subsequent entries in the series gained popularity, *A Game of Thrones* was re-issued with a less complex cover (see Image 9), presumably to attract readers by aligning with cover design trends that had developed by that time. As *A Game of Thrones* and its sequels were chosen for adaptation into a TV series format, a new tie-in cover was released in the UK, featuring a still-shot from the series (see Image 10). It was also accompanied by a cleaner, slightly more modern-looking version of the 2003 cover (see Image 11). Finally, the book was re-released in 2014 with a completely new front cover, featuring a photograph of a sombre landscape (see Image 12).

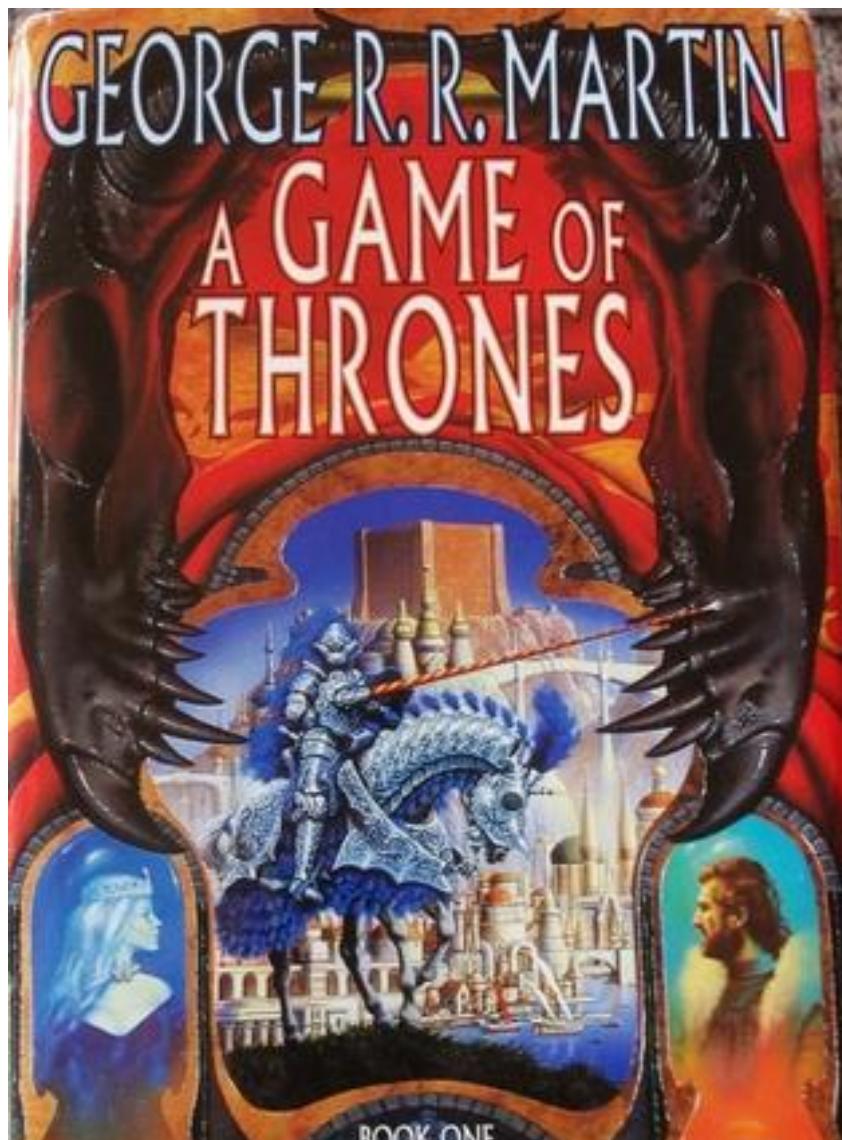


Image 8: The original front cover of George Martin's *A Game Of Thrones* (1996).

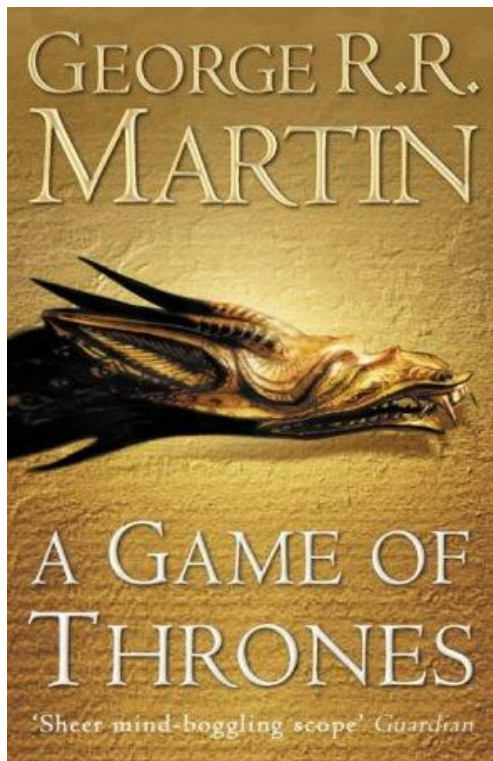


Image 11: The redesigned A Game Of Thrones cover, first appearing in 2003.

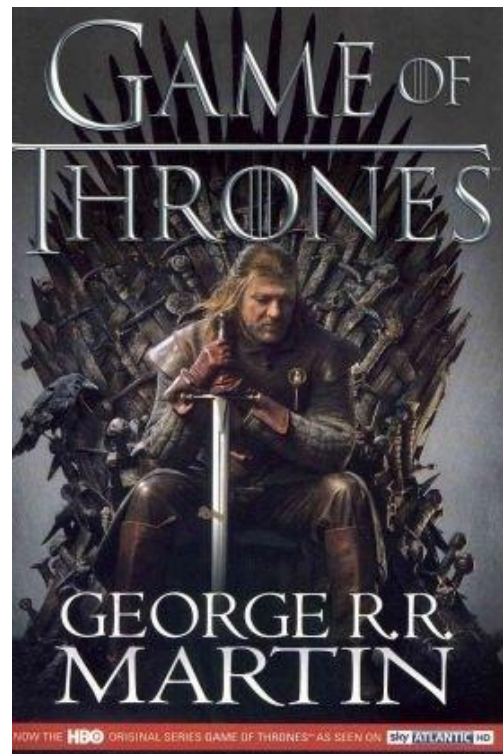


Image 12: A Game Of Thrones TV series tie-in cover from 2011.

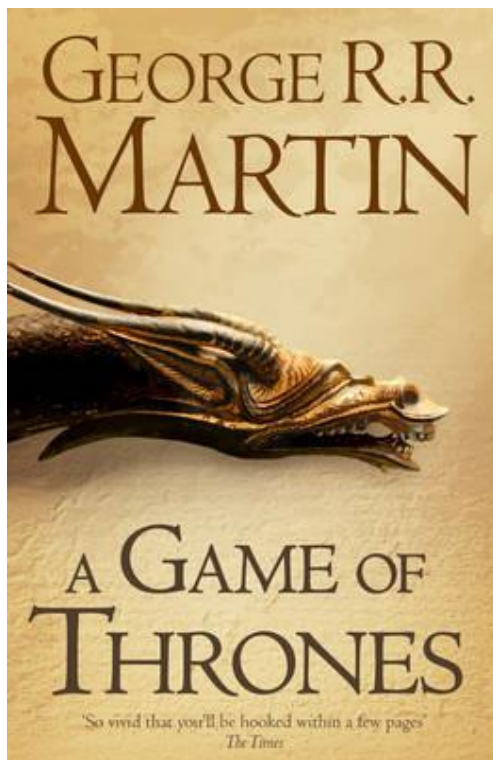


Image 10: A redesign of A Game of Thrones cover from 2003, published in 2011.

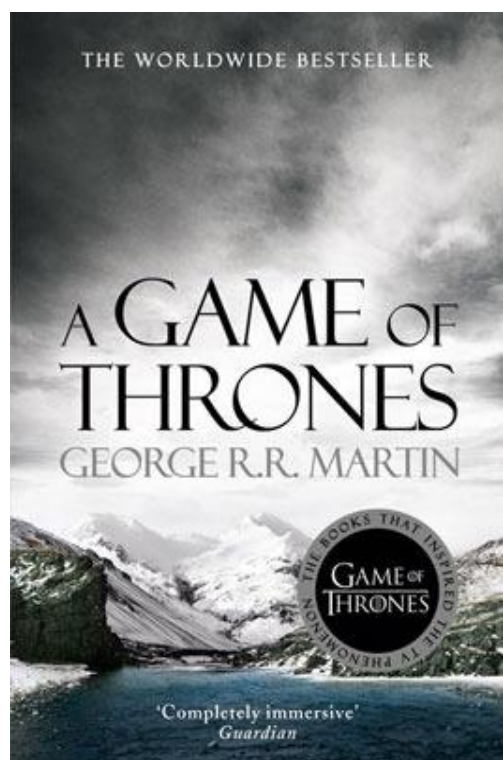


Image 9: The 2014 version of A Game of Thrones cover.

In total, the cover for *A Game of Thrones* was redesigned four times between 2003 and 2014 in order to make the book more appealing to various audiences: fans of the book-inspired TV series (the tie-in cover in Image 10), readers of fantasy fiction (the subtly medieval cover in Image 11, and its redesign), and potential new readers who have heard of *A Game of Thrones* via word-of-mouth and who would presumably be turned off by a more traditional fantasy cover (the new cover in Image 12, which features no elements that would indicate it is a fantasy book).

Due to the reasons listed above, book covers have represented “the foremost aspect of the book” (Yampbell, 2005, p.348) when it comes to publishers’ marketing strategies since the middle of the 20th century (Matthews, 2007, p.xii), and are considered even more important than the main texts when it comes to marketing and selling books in the 21st century. Front covers of books now serve not just to convey information about a book, but also constitutes a form of advertising (Matthews, 2007, p.xix). The realisation that visual appeal is necessary for commercial success led to book covers becoming “more graphically sophisticated” than ever before, with publishers designing book covers with the intent to make them as visually appealing as possible in order to attract a customer’s attention (Yampbell, 2005, p.348-349, p.356, p.369). This in turn led to a longer approval process for cover designs, with the contemporary cover design process involving multiple drafts for a single cover, on which feedback is then received from various in-house departments (editorial, marketing, sales), as well as external retailers (Phillips, 2007, p.19, p.29). Additionally, with the rise of the e-book, book covers in the 21st century have to perform their function effectively in various different environments, e.g. on e-readers and webpages, platforms that did not exist before the 2000s and 1990s respectively; this has led to book cover designs that aim to be legible even on a smaller scale, and to experiments with online and digital elements such as making covers animated (see Image 13 below) instead of static (Clark and Phillips, 2014, p.230; Phillips, 2007, p.29. Shaughnessy, 2018). In the 21st century, a successful cover design aims to be visually striking both on a physical book and when represented digitally, often leading to very minimalistic design with a focus on illustration and typography (Shaughnessy, 2018).

However, the increased importance of front cover design means that, due to increased time constraints placed on the design process, artists often do not read the books whose covers



Image 13: The animated cover for Peadar O'Guilin's The Invasion (Scholastic, 2018).

they are designing. Rather, editorial teams write design briefs which give a sense of the contents and set out ideas for the ‘feel’ of the cover. This almost inevitably leads to an increase in generic and sometimes even misleading cover art that readers and authors are not always happy with (Yampbell, 2005, p.358). One recent example of this is the cover for Terry Goodkind’s 2018 book, *Shroud of Eternity*, illustrated by Bastien Lecouffe-Derhame. The hardcover’s front cover art is a classic representational fantasy cover, depicting what is presumably a scene from the book, including several characters, in muted colour. The author, however, was displeased by what he perceived to be a “poor representation of characters within the book”, and called the cover “laughably bad” on his public Facebook page (see Image 14). Subsequent discussion revealed that the artist was following instructions from Tor Books, Goodkind’s US publisher, and that the author himself had had no input in the cover design process, even though he is one of the best-known contemporary fantasy authors (Cain, 2018).

In sum, the front cover should communicate to the reader the information about its author and contents, but also its tone, intended audience, and — especially relevant for this research — the book’s genre or subgenre and cultural value (Clark and Phillips, 2014, p.177; Matthews, 2007, p.xi). The reader absorbs and processes this information almost instantly when they see a book cover for the first time, drawing from both their horizon of expectation and their society’s regime of reading (as discussed in the Genre section of this chapter); even seemingly very subtle elements of the front cover, such as the choice of font or art style, can give the reader a strong indicator of the genre to which the book belongs, the audience for which it is intended and whether it is a light read, satire, or ‘serious’ literature (Genette, 1987, p.24). By looking at front covers of different books, we can thus decode quite straightforwardly what publishers aimed to communicate about the works in question, as well as identify which specific elements of the front covers were used to convey this message (Phillips, 2007, p.19). Additionally, by considering the front covers of books that are classified as belonging to the same genre, but which were published in different time periods, we can trace whether the particular presentation of the genre has changed over time, whether there are any changes in the type of the front cover elements that occur with the most frequency, and whether the publishers attempt to (re-)present the same content in different ways at different moments in time. It is worth noting that a change in presentation of content

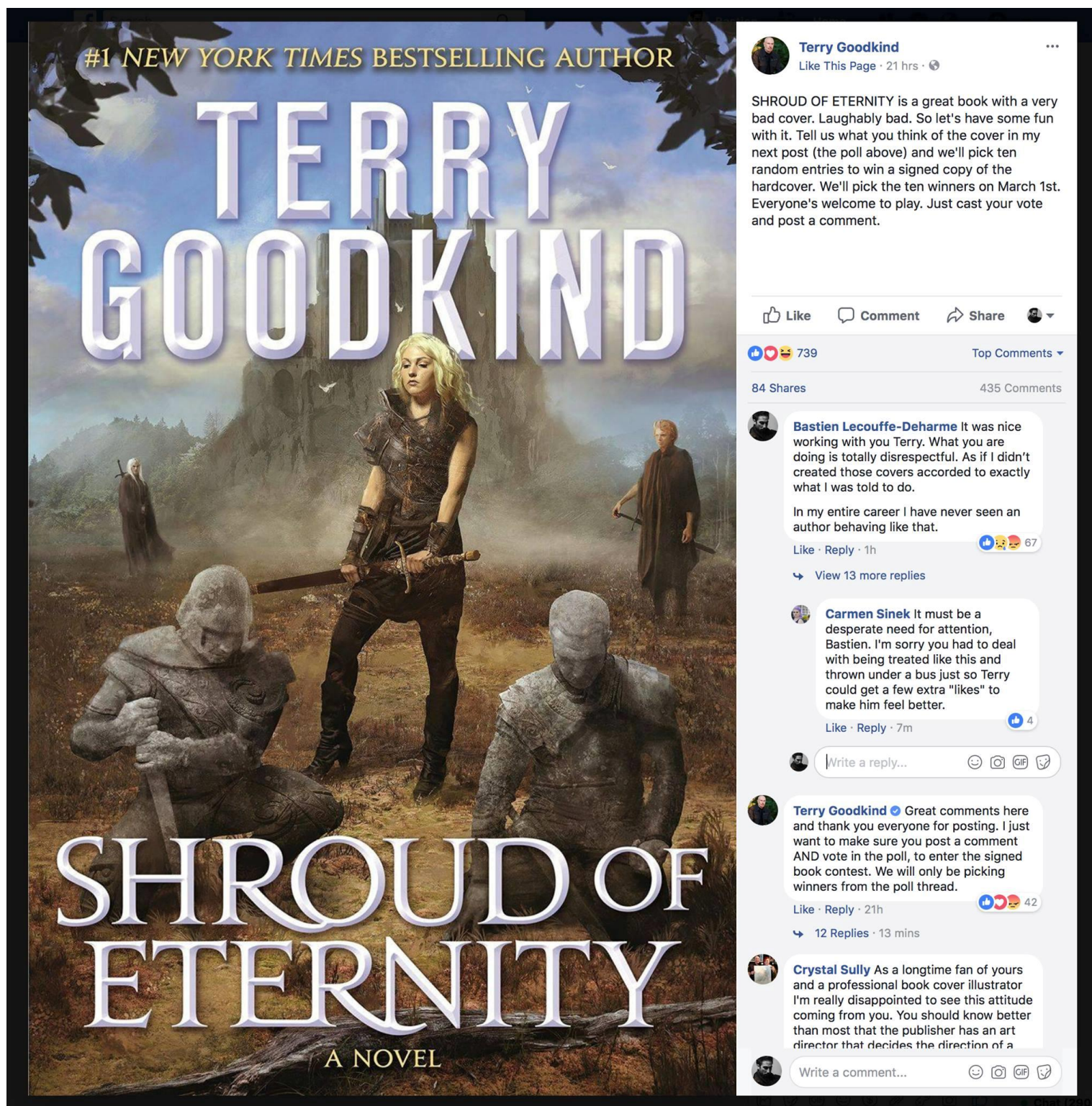


Image 14: The cover of *Shroud of Eternity* (Tor, 2017), posted on Facebook by the book's author, Terry Goodkind.

does not necessarily imply a change in the content as well — first, because the presentation might not always be an accurate and complete reflection of the book's text, and second, because the differing interpretations of the text mean it can be represented in many different ways. For example, books are often re-issued with new covers that are no more or less faithful to their contents, just different from the previous cover designs.

Literature on the topic of front cover illustration and design in the 20th and 21st centuries is scarce, both regarding popular fiction covers in general (Matthews, 2007, p.xvii, xix) and speculative fiction in particular. Despite the importance of cover design and overall presentation of a text when it comes to the marketing of books, this topic is often addressed only briefly in scholarship on publishing and bookselling, and some otherwise comprehensive sources (even including the latest edition of Alison Baverstock's *How to Market Books*) make no mention of book covers or cover design at all. To form the theoretical basis for this analysis, I am therefore largely indebted to *Judging a Book by Its Cover: Fans, Publishers, Designers, and the Marketing of Fiction* (2007), which is a collection of essays on book covers edited by Nicole Matthews and Nickianne Moody, as well as Vincent Di Fate's *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (1997), which explores the history of science fiction (and to an extent, fantasy fiction) illustration and front cover art in the US and UK in the 20th century. Both of these sources deal with fantasy and science fiction genres only, with an emphasis on the latter, but are comprehensive enough to offer a theoretical basis for this research.

Science fiction as a genre has, since its beginnings, been based on a strong relationship between text and illustration (Moody, 2007, p.1), which makes the front covers of science fiction books all the more important to consider when it comes to exploring the presentation and resulting perception of the science fiction genre. As I will now discuss, the specific style of science fiction illustration, which tends to represent the contents of the text in detail, became so tightly associated with science fiction texts that both readers and publishers still rely on it in order to position texts in the bookselling landscape of the 21st century (Moody, 2007, p.43). First established through pulp publications, the imagery we have come to associate with science fiction reflects the type of 'hard' science fiction stories that were popular in the 1930s, with illustrations focusing on "complex machines, huge spaceships, aliens, [and] sprawling cities" (Di Fate, 1997, p.29, 31). While *Astounding Science Fiction*, edited by John W. Campbell

(who, as discussed in the History of science fiction and fantasy section of Chapter 0, was a strong proponent of hard science fiction), persevered with this style of illustration utilising a more subdued palette (Di Fate, 1997, p.32, p.48), other pulp magazines of the time transitioned into “lurid, garish cover art” and highly detailed cover illustrations saturated with strong primary colours. Pulp magazines of this era subsequently established several of the traditional science fiction motifs such as scantily dressed femme fatales and bug-eyed aliens, intended to appeal primarily to an adolescent male audience (Di Fate, 1997, pp.30-32, p.48; Moody, 2007, p.56, p.12).

By the 1950s, the influx of new artists and a move from pulps towards paperback formats resulted in a shift in science fiction art. Pulp-style illustration fell out of favour and was replaced by what Di Fate (1997, pp.53-56) calls ‘representational style’.⁹⁴ Shortly after, however, a more abstract and less representational style also emerged in science fiction illustration, with surrealist influences and exotic atmospheres designed to pique readers’ curiosity (Di Fate, 1997, p.58). This trend increased its traction with the emergence of New Wave, where a new type of ‘soft’ science fiction was presented to the reader through equally ‘soft’, dream-like and otherworldly art, in contrast with the norm for science fiction cover art at the time (Di Fate, 1997, p.65, p.75). During this time and until the early 1970s, it was widely accepted that as long as the reader was able to identify immediately a book’s genre, the art itself did not need to reflect the text. However, this style was not commercially successful, with readers perceiving it as jarring and distasteful. Science fiction illustration thus returned to the idea that cover art should “be literal to the story, possess a strong narrative quality and follow traditional patterns established by the pulps” (Di Fate, 1997, p.75, p.78, pp.80-81). With just a few small changes and the influence of new trends, the representational style actually remained prevalent until at least the 1990s (Di Fate, 1997, p.82).⁹⁵

Compared to science fiction covers, fantasy cover art focuses on distinct elements specific to the fantasy genre, specifically indicators of magic or the supernatural, detailed depictions of

⁹⁴ Moody (2007, p.55), calls this type of art ‘diegetic’, but her description of it fits with Di Fate’s description of representational art style, that is, narrative-based illustrations that communicate the contents of a book accurately and quickly in order to attract readers (Moody, 2007, p.56), often featuring, for example, “the idealised American hero confronting the dangers of a hostile universe” (Di Fate, 1997, p.54).

⁹⁵ Di Fate’s work was published in 1997, so it does not account for cover art of works published in later years.

protagonists and other important characters, landscapes portrayed from above, and quasi-medieval settings (Moody, 2007, p.49, p.52, pp.57-58), as opposed to the more technological nature of science fiction covers. Fantasy covers of the 1970s and 1980s also used a more muted and delicate colour palette than did their science fiction counterparts and featured representational art over abstract or pulp-inspired designs. Fantasy cover art of this period was often very detailed, concentrating on the text's fantastical setting and/or the protagonist(s) (Hartwell, 2017, p.307; Moody, 2007, p.55). Neither of the two texts discuss fantasy cover art of the 1990s and later, but Moody (2007, p.58) does mention that in the early 21st century, publishers of genre texts were looking to move away from their previous audiences towards a more mainstream readership, which required redesigning the cover art accordingly (Moody, 2007, p.58-59).

In summary: Contemporary trade publishing is focusing an unprecedented amount of its marketing efforts on marketing books (including popular fiction) directly to readers, employing various marketing tactics in order to ensure profit growth. This new development is likely to have an impact on how readers view speculative fiction, as well as on the genre's presentation and composition. Book cover design, in particular, plays an important role in this process, as it represents a core element of book marketing and the most direct way of presenting a book to a wider audience. As seen above, however, academic sources regarding 21st century speculative fiction covers are scarce; therefore, in order to reveal how, if at all, early 21st century speculative fiction covers differ from their 20th century counterparts, I will compare and analyse a selection of front covers in Chapter 6.⁹⁶ In order to identify potential changes in presentation of science fiction and fantasy, I will compare and analyse the front covers of fifty 'Science Fiction and Fantasy' bestsellers for each year between 2000 and 2013, as reported and classified by Nielsen BookScan. On the basis of this sample, my enquiry will explore how speculative fiction has been presented in the 21st century and how methods of presentations have changed during the period in question. First, however, I will discuss how I used the Nielsen BookScan data to identify general changes in speculative fiction subgenre composition.

⁹⁶ For further details of the study design and tools used, see page 66.

Chapter 3: Nielsen BookScan, Goodreads, and the changes in speculative fiction perception and composition

As discussed in the Speculative Fiction section of Chapter 2, speculative fiction comprises of several subgenres, not all of which enjoy the same prominence on the bestseller charts. In order to discover which speculative fiction genres are most commonly represented on bestseller lists, and thus the most exposed to both the publishers' and the public eye, I analysed the Nielsen Science Fiction and Fantasy bestseller lists between the years 2000 and 2013. This research⁹⁷ aimed to discover the generic structure of bestselling speculative fiction titles (as reported by Nielsen) over time, as well as answer the first of my research questions: what specific changes in respect of genre makeup has speculative fiction undergone since the late 1990s?

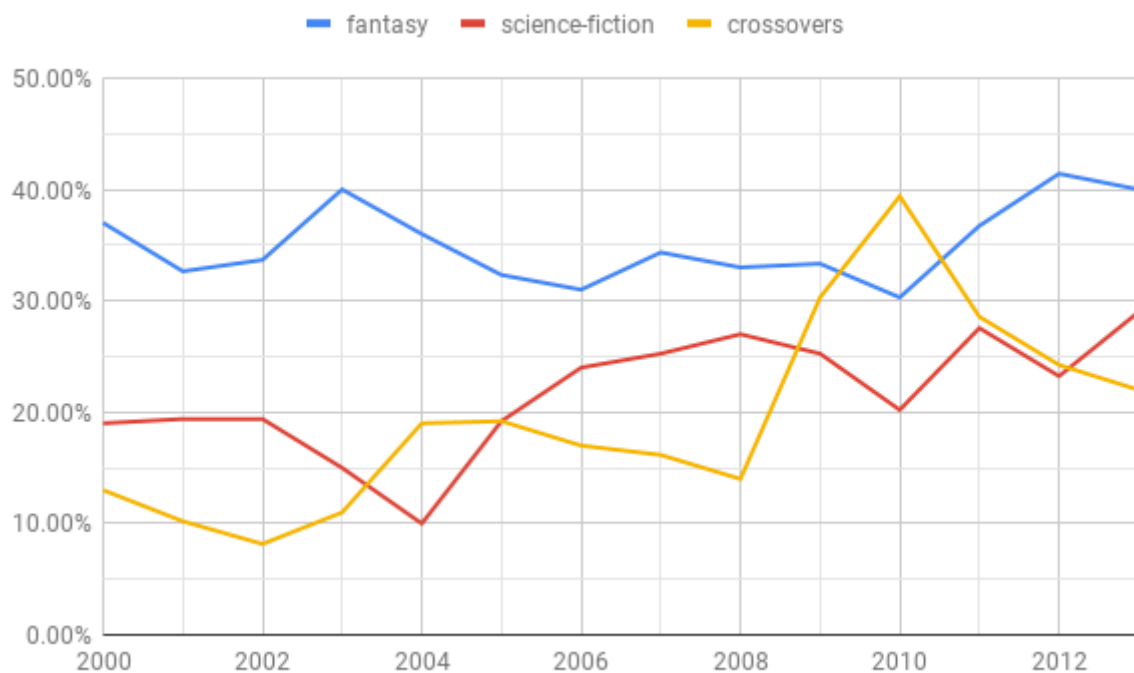


Figure 2: Presence of fantasy, science fiction, and crossover works on Nielsen bestseller lists between 2000 and 2012

⁹⁷ For further details on how this research was conducted, see Research design chapter, page 36.

The results show that fantasy consistently amounts for between 30-40% of the top 100 titles on Nielsen bestseller lists. Science fiction, while never as prominent as fantasy, actually grew in presence over time, in contrast with reports that the genre has, in recent times, been in crisis (see page 112). It might still be true that, compared to fantasy, there are less science fiction titles being published, but they feature more prominently among the top 100 bestsellers for each year. As this analysis focused on bestsellers only, these findings do not directly contradict the reports that science fiction as a genre was mostly dormant during this time period. However, of the two main speculative fiction genres, fantasy definitely appears to be the currently dominant one in terms of prominence: in addition to prevalence of pure fantasy titles over science fiction ones, the majority of crossovers encountered during this analysis were fantasy crossovers as well.

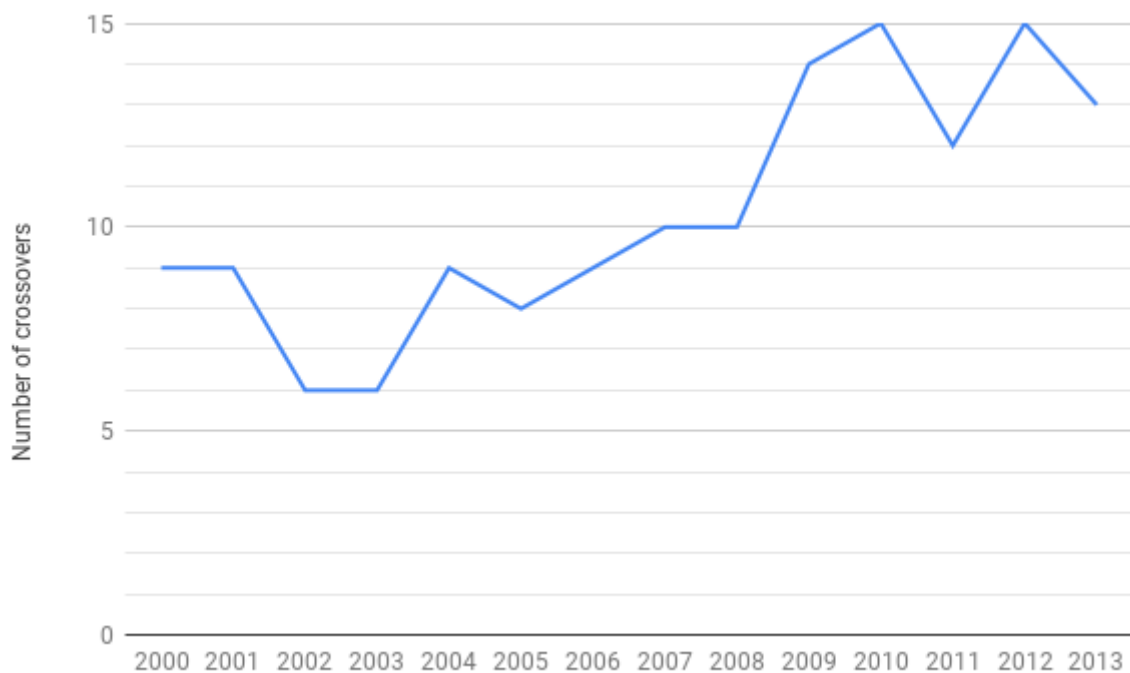


Figure 3: Number of crossover titles on Nielsen BookScan bestseller lists per year

Overall, the composition of the Nielsen BookScan bestselling speculative fiction lists became, over time, more diverse in terms of genre, primarily due to increase in various types of crossovers. Between 2000 and 2006, Nielsen bestselling lists contained an average of 8.00 distinct crossover genres; however, between 2007 and 2013, this number increased to 12.71.

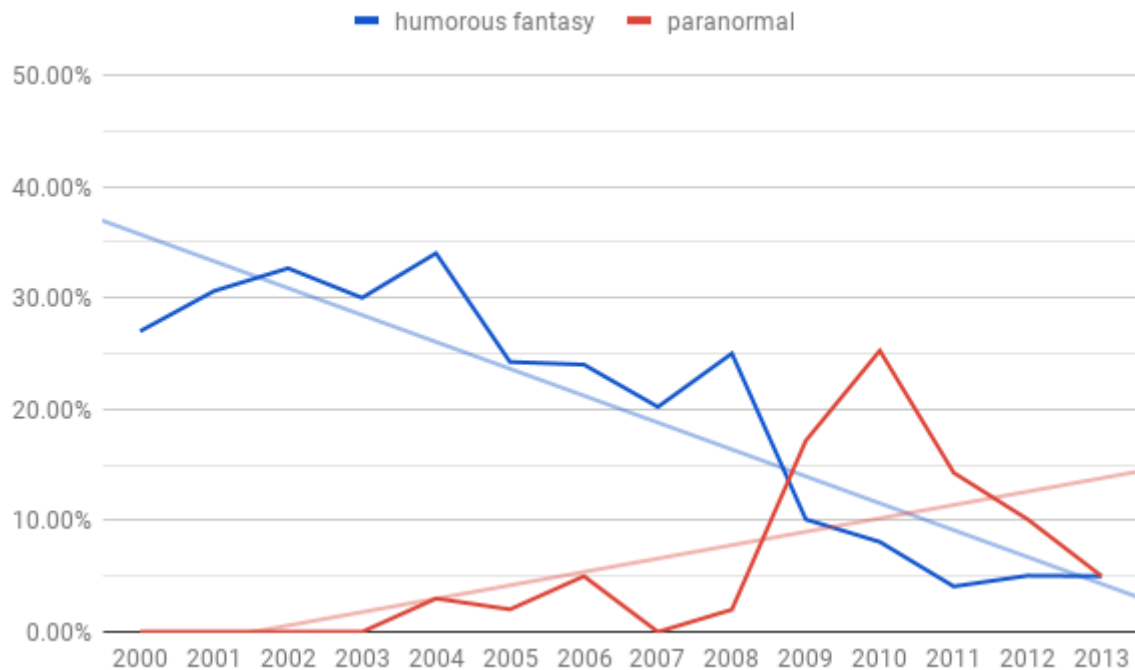


Figure 4: Comparison of humorous fantasy and paranormal fiction over time

The analysis shows very clearly that, in the beginning of the 21st century, the subgenre of humorous fantasy was almost as prominent as the genre of fantasy itself, and much more prominent than science fiction, with 24%-34% presence on the bestseller charts between 2000 and 2006. Books by Terry Pratchett account for the vast majority of this subgenre — of the 201 appearances of humorous fantasy books that were published between 2000 and 2006, only 17 (8.46%) are books not authored by Pratchett. However, this subgenre declined sharply from 2007 onwards, to the point where it accounted for only 5% of the books on the Nielsen bestseller list in 2012 and 2013. Reflecting Opacki's theory of royal genres (see page 80), another fantasy subgenre rose to replace humorous fantasy from 2009 onward. Paranormal fiction in various forms, most frequently in combination with fantasy, first appeared on the Nielsen charts in 2004, and reached peak popularity in 2010, when 25 (25.25%) of all titles included in this analysis were classified as some type of paranormal fiction. However, its popularity seems to be waning as well, with its presence on the top 100 bestseller chart falling to 5% in 2013 (see Figure 4 above).

Perception of speculative fiction

As discussed in the ‘Perception of popular fiction and its readers’ section of Chapter 2, speculative fiction and other popular fiction is frequently seen as a polar opposite to what is considered a literary classic. Since the literature on the topic focuses primarily on perceptions of speculative fiction by critics and academics, it is not yet clear whether these opinions are reflected by the wider reading public as well.

In order to explore the readers’ attitudes towards speculative fiction in the 21st century, and thus help answer my second research question (Has the way speculative fiction is presented and perceived changed in any way since the 20th century, and if so, how?), I conducted an in-depth analysis of Goodreads.com data. Focusing primarily on books classified as ‘Science Fiction and Fantasy’ by Nielsen, I retrieved the categories into which Goodreads users sorted the top 50 bestselling books on Nielsen’s charts for years between 2000 and 2013.⁹⁸ The aim of this research was twofold – to determine whether Goodreads users, that is, readers:

- find speculative fiction books enjoyable enough to classify them as their favourites, and whether these classifications reflect the books’ commercial success as presented by Nielsen BookScan (and vice versa);
- agree with critics as to whether or not genre books can be considered classics.

The findings of this research are presented below.

Speculative fiction works as favourites

For each of the titles, the number of users who categorised it as a favourite (or ‘favourited’ it) was recorded, and the popularity⁹⁹ of the title was determined as low (0-100 favourites), medium (100-1,000 favourites), high (1,000-10,000 favourites), or very high (over 10,000

⁹⁸ For a more detailed description of the method used, see page 49.

⁹⁹ In the sense of number of favourites - see Appendix A for a further explanation of terminology.

favourites). As expected, the majority of titles that were included in this analysis are popular with readers, with 179 (53.59%) having reached at least the medium level of popularity (i.e. over 100 favourites). Of the 334 titles analysed, 122 or 36.53% were found to be popular at the medium level and 39 (11.68%) at a high level, while on the upper part of the spectrum, 18 (5.39%) have been classified as favourites over 10,000 times. The most popular books in this analysis proved to be the *Harry Potter* books, which have all been favourited by over 35,000 users, followed by J.R.R. Tolkien's *The Hobbit* (23,394 users), George Orwell's *Nineteen Eighty-Four* (23,264 users), the first entry in the George R. R. Martin's *A Song of Ice and Fire* series (18,910 users), and 1985 science fiction hit *Ender's Game* (14,801 users).

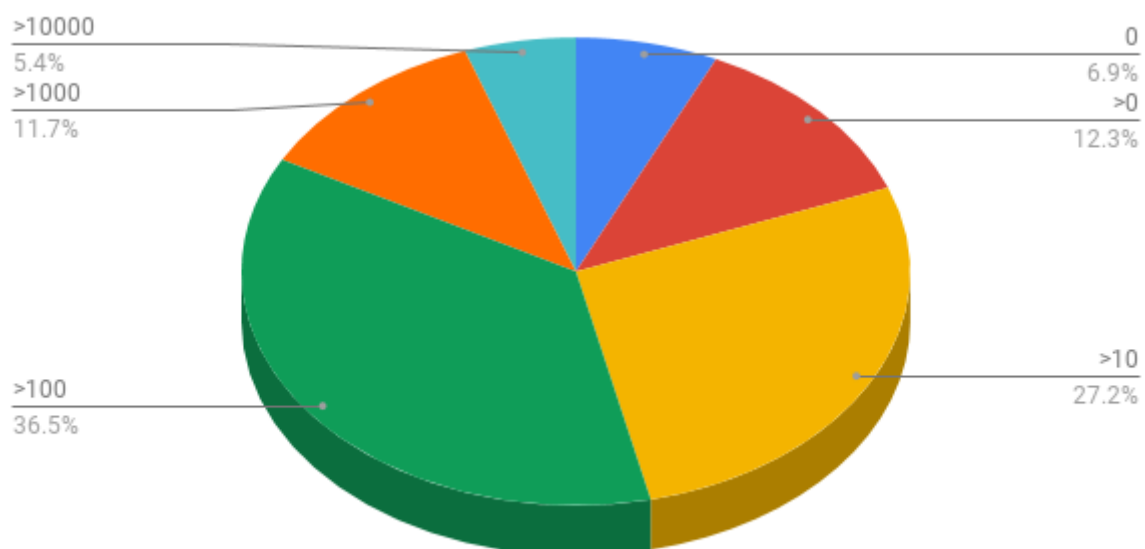


Figure 5: A more detailed look at the number of times titles on the Nielsen BookScan bestseller list were categorised as a favourite

Most of the titles that readers classified as their favourites have been on the market since the 20th century, which means they have had almost two decades to establish themselves through word of mouth as being particularly enjoyable. Of the 57 speculative fiction books that were identified as having reached high or very high levels of popularity, 63.16% (36) are books that have either entered the market in the 20th century or are parts of book series that began in the 20th century. However, this analysis also uncovered several 21st century debuts or stand-alone works that have proven themselves extremely popular with readers despite being relative newcomers to the genre, to the point where they were categorised as favourites by thousands

of Goodreads users. Namely, over 13000 readers classified Patrick Rothfuss' *The Name Of The Wind* (2007) as one of their favourite books, while Neil Gaiman's *American Gods* (2001), Kristen Cashore's *Graceling* (2008) and Brandon Sanderson's *The Final Empire* (2006) were all labelled as such by over 5000 Goodreads users.

| Author | Title | Favourite |
|---------------------|---|-----------|
| J. K. Rowling | Harry Potter and the Philosopher's Stone | 58277 |
| J. K. Rowling | Harry Potter and the Prisoner of Azkaban | 49078 |
| J. K. Rowling | Harry Potter and the Deathly Hallows | 48904 |
| J. K. Rowling | Harry Potter and the Goblet of Fire | 43019 |
| J. K. Rowling | Harry Potter and the Half-blood Prince | 41221 |
| J. K. Rowling | Harry Potter and the Order of the Phoenix | 39689 |
| J. K. Rowling | Harry Potter and the Chamber of Secrets | 35663 |
| J. R. R. Tolkien | The Hobbit | 23394 |
| George Orwell | Nineteen Eighty-Four | 23264 |
| George R. R. Martin | A Game of Thrones | 18910 |
| Orson Scott Card | Ender's Game | 14801 |
| J. R. R. Tolkien | The Fellowship of the Ring | 14355 |
| Patrick Rothfuss | The Name of the Wind | 13837 |
| Douglas Adams | The Hitch Hiker's Guide to the Galaxy | 12202 |
| Margaret Atwood | The Handmaid's Tale | 12095 |
| Ray Bradbury | Fahrenheit 451 | 12094 |
| J. R. R. Tolkien | The Return of the King | 10150 |
| J. R. R. Tolkien | The Lord of the Rings | 10106 |

Table 3: Goodreads' users favourite speculative fiction titles

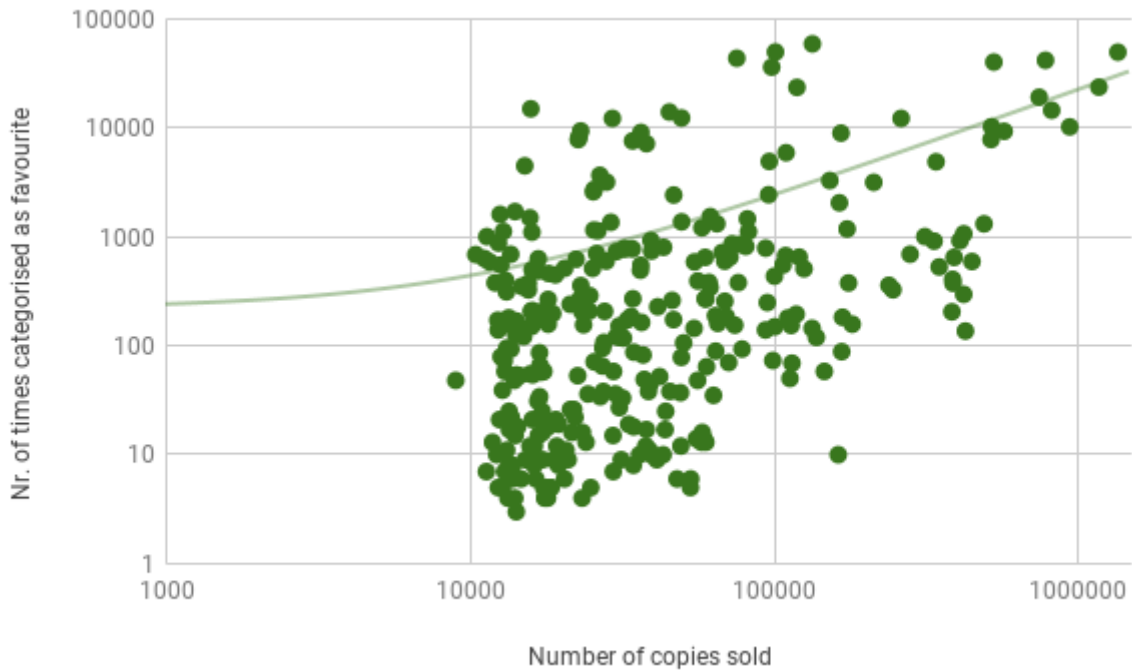


Figure 6: Comparison of commercial success and number of categorisations as a favourite book

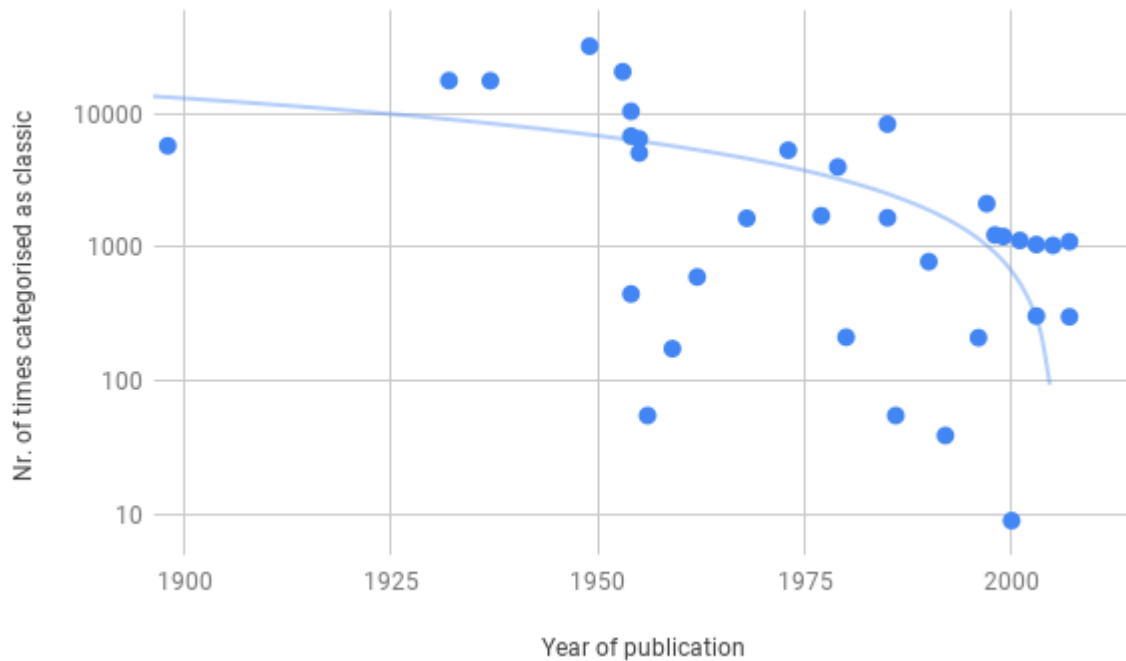
Comparing the number of Goodreads users who classified various books included in this analysis as favourites with number of copies sold for each title, we can see that, as a rule, books that sold the most copies are also the ones that the most Goodreads users have classified as their favourite books. However, there are also several titles that have been classified as favourites by a large number of people, yet they did not sell as many copies, such as Orson Scott Card's *Ender's Game* (14,801 favourites and 15,802 units sold), William Goldman's *Princess Bride* (8,995 favourites and 36,384 units sold), Ray Bradbury's *Fahrenheit 451* (12,094 favourites and 29,303 units sold), and Patrick Rothfuss' *Name of the Wind* (13,837 favourites and 45,112 units sold). This discrepancy between favourites and units sold is most likely a result of the way Nielsen gathers data rather than the books' commercial success, with books exhibiting such a discrepancy being either older titles (which had sold a large number of copies prior to the time period for which the data was gathered), or titles that sold well, but did not consistently make their way onto the top 50 bestseller list (and whose full sales figures were consequently not included in their analysis). However, these findings still show how relying solely on Nielsen data can render certain titles underrepresented in terms of how they resonate with readers.

Nielsen BookScan charts, however, show a further disconnect between market value and ‘enjoyability’ of a title: this analysis identified a number of books that had a large discrepancy between the number of units sold and number of favourites. For example, The Harvard Lampoon’s *Bored of the Rings* sold 162,061 copies in its three years as a top 50 Nielsen BookScan bestseller, but only ten people selected it as one of their favourite books. Some of the books did not appeal to readers enough to be included on their ‘favourites’ list even once — of the 334 books included in this analysis, 23 (6.89%) were not featured among any of the Goodreads users’ favourites. Furthermore, 154 (45.97%) were listed as favourites less than 100 times, with 90 of those titles categorised as ‘favourites’ by less than ten users.

Overall, out of the 50 bestselling books for each year between 2000 to 2013, almost half were not ‘enjoyable’ enough for any of the 80 million Goodreads users to classify them as their favourite books, despite having sold at least 10,000 copies during the 2000 to 2013 period. Additionally, 10% (34) of the books have been categorised as ‘abandoned’ or ‘DNF’ (‘did not finish’), which indicates they might not be as enjoyable as implied by their bestseller status. It is important to note, however, that the data on abandoned books is likely not entirely representative — for example, it could conceivably be embarrassing for a reader to admit they have not finished a book, and there might be less incentive for them to enter it into Goodreads (e.g. because they did not abandon it intentionally, but just stopped reading and never got back to it).

Speculative fiction works as classics

Of all 334 books included in this analysis, Goodreads users categorised 35 (10.48%) of them as classics. Of these, 14 were also categorised as ‘literature’. There were no books that users have classified as literature, but not as a classic, possibly implying that when it comes to speculative fiction, ‘literature’ is perceived to have a higher standard of quality than a ‘classic’. Furthermore, three of the works — George Orwell’s *Nineteen Eighty-Four*, Ray Bradbury’s *Fahrenheit 451*, and Aldous Huxley’s *Brave New World* — were also labelled as ‘school’ (or a variant of this label) by anywhere from 900 to 1800 Goodreads users, indicating that these works have become a part of school curricula. The fact that all books that were categorised as ‘school’ were also categorised as both literature and classics lends



credibility to the argument that schools (as one of Althusser's (1971) ideological state apparatuses) perpetuate concepts of a 'classic' and 'literary' work, as well as canonise certain titles as such.

Looking at the years in which books that were labelled ‘classics’ were published and comparing them to the number of users who labelled them as such, we can see that titles with over 10,000 categorisations as ‘classic’ were all published before 1955. Furthermore, titles with over 5,000 such categorisations were all published before 1985, indicating that the age of the text indeed plays a role in whether the book is perceived as a classic. However, this data does not necessarily support the argument for eternal relevance of classics (see page 85), as this research was only interested in books that are still relevant in the 21st century. It did not explore contemporary popularity of other texts categorised as ‘classics’ by Goodreads users, and therefore did not prove that books considered to be classics enjoy a longer-lasting popularity, just that some of them do.

This research discovered that only four ‘classic’ books from the period before 1950 were still popular enough to be 21st century bestsellers could mean that the first half of the 20th century only produced four speculative fiction titles that are perceived to be classics, or that

some of the earlier speculative fiction classics were simply not relevant enough anymore, as was the case with *Marius the Epicurian* (see Table 2).

Alternatively, it could be that the definition of a ‘classic’ has broadened with time and is now being retroactively applied to a small number of works. However, it is just as likely that there are other works of older speculative fiction that are considered to be classics and still enjoy a wide readership but are not popular enough to rank among the top 50 bestsellers on the Nielsen lists.

Regardless, the age of a work seems to be only one of the factors that have an impact on whether a book is perceived to be a ‘classic’ or not, at least when it comes to speculative fiction. From 1990 onwards, a number of books seem to have established themselves as contemporary classics, most notably the *Harry Potter* series, despite having been published relatively recently. Other books enjoying the same status are George R. R. Martin’s *Game of Thrones*, Margaret Atwood’s *Oryx and Crake*, Terry Pratchett and Neil Gaiman’s *Good Omens* and David and Leigh Eddings’ *Redemption of Althalus*.¹⁰⁰ These books, however, were not categorised as classics as decisively as older titles — with the exception of *Harry Potter* books, they were included in the ‘classics’ category by fewer than a thousand users.

Comparing the number of people categorising a book as a classic and the number of people selecting it as one of their favourite books, we can see that there is a clear correlation between the two. This is not surprising, given that favourite books function as what might be termed ‘personal classics’: they are books that readers return to over and over again (Janssen, Chessa, and Murre, 2007, p.760) throughout their lives, likely because they find them significant, personally relevant, or especially enjoyable, which aligns with the aforementioned assumptions as to what defines a classic. While literary classics are often described as formidable or boring, the stereotype clearly does not hold true for the classics identified during this analysis.¹⁰¹

¹⁰⁰ Notably, this title was categorised specifically as classic fantasy and not just classic; however, as it was distinguished from other books as a classic, it was still counted as a classic for the purposes of this analysis.

¹⁰¹ Confirming whether readers find classics enjoyable or not, however, was not one of the objectives of this study. In order to reach any conclusions on this matter, we would have to compare various classics and their categories or rankings.

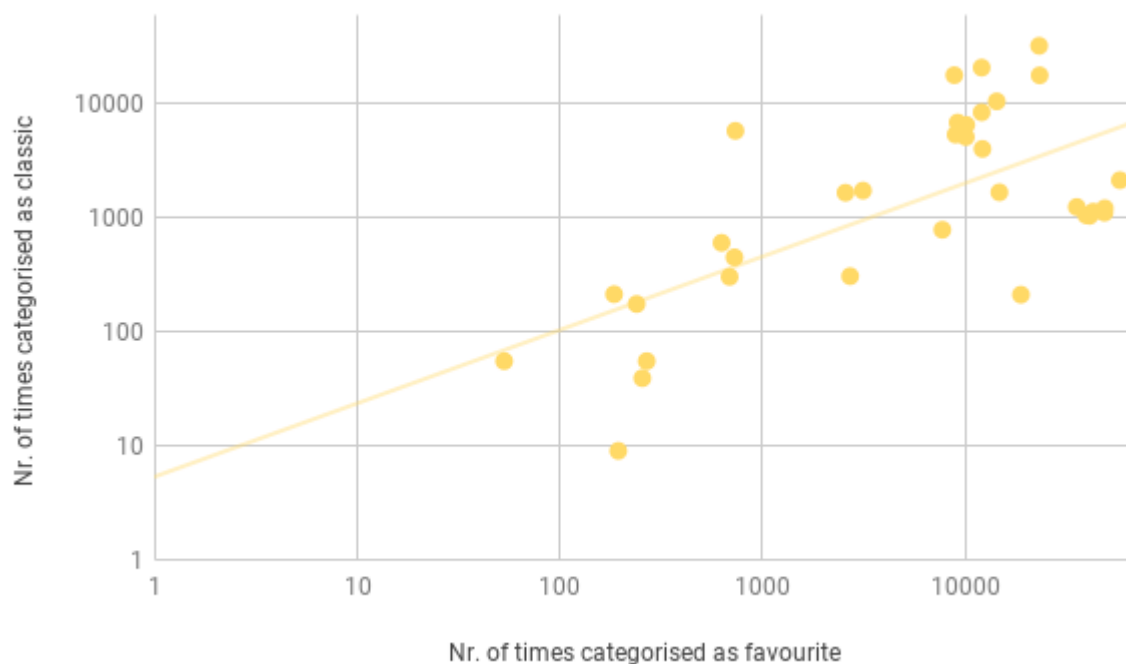


Figure 8: Goodreads users' perception of books as both classics and favourite reads

Another possible explanation for the correlation between classics and favourites is that people are more likely to add works of classic literature to their 'favourite' shelf precisely because of their status as classics. Enjoying classics, as we established in 'Perception of popular fiction and its readers' section of Chapter 2, signals a literary taste associated with the cultural elite, and the perceived prestige of this position might be a motivator for categorising such books as favourites. Furthermore, the status of a classic does not necessarily mean that the book will be universally enjoyed — three of the books labelled as classics (J. R. R. Tolkien's *The Silmarillion*, Douglas Adams' *Hitchhiker's Guide to the Galaxy* and Merwyn Peake's *Gormenghast Trilogy*) were also labelled as never finished or abandoned.

While the above results shed some light on the way Goodreads.com users perceive speculative fiction, the Goodreads categories analysed above are limited to 'favourites' and 'classics'. As such, they do not give a full image of the way speculative fiction is perceived by the 21st century reading public. In order to further explore how speculative fiction is presented and perceived by the media and the wider audiences, I will now discuss my results of the Cambridge English Corpus analysis conducted according to the principles described on page 50.

Chapter 4: Perceptions of speculative fiction as reflected by the Cambridge English Corpus

As explored in the ‘Speculative fiction’ section of Chapter 2, speculative fiction in the 20th century was predominantly associated with low-quality writing and less refined reading preferences. Aiming to explore whether these sentiments are reflected by the British public discourse of the early 21st century, I consulted the Cambridge English Corpus, which tracks the frequency of English word use (and misuse), the context in which various English words are used, and words that are commonly used together. For the purposes of this research, I searched the Corpus for the names of both well-known speculative subgenres (such as fantasy and science fiction) and lesser-known subgenres (such as space opera and epic fantasy) in order to track their presence in British public discourse over time.

Awareness of speculative fiction and its subgenres

The objective of this research was to explore how prominently the speculative fiction genre features in British public discourse (based on the frequency of its occurrences in the Corpus) and whether the wider public is aware of it at all. In order to compare the prominence of speculative fiction’s biggest two genres,¹⁰² science fiction and fantasy, the Cambridge English Corpus database was searched for occurrences of both genre names.

To ensure that both science fiction and fantasy were fairly represented in the context of this study, three common terms for science fiction (science fiction, sci-fi, and SF — all of which, although different in connotation, refer to the same genre and can be used interchangeably)¹⁰³ were tracked, and the search parameters were restricted to ensure that the results were all relevant for this study. This was done by limiting the words with which the word ‘fantasy’ can appear in the source document. The search parameters, to ensure the results

¹⁰² Even though horror is also a speculative fiction subgenre, this thesis focuses primarily on science fiction and fantasy genres, subgenres, and crossovers, so horror was excluded from this analysis.

¹⁰³ While ‘sci-fi’ and ‘science fiction’ do have differing connotations, as discussed in footnote 79, they are both used to refer to the same genre.

all pertained to fantasy as a genre, were restricted to the following words: ‘fiction’, ‘trilogy’, ‘game’, ‘series’, ‘sci-fi’, ‘novel’, ‘epic’, ‘read’, ‘movie’, ‘book’, ‘genre’, ‘film’, ‘tale’, ‘story’, ‘writer’. In addition, the results for the abbreviation ‘SF’ were checked manually to ensure that they all referred to the science fiction genre.

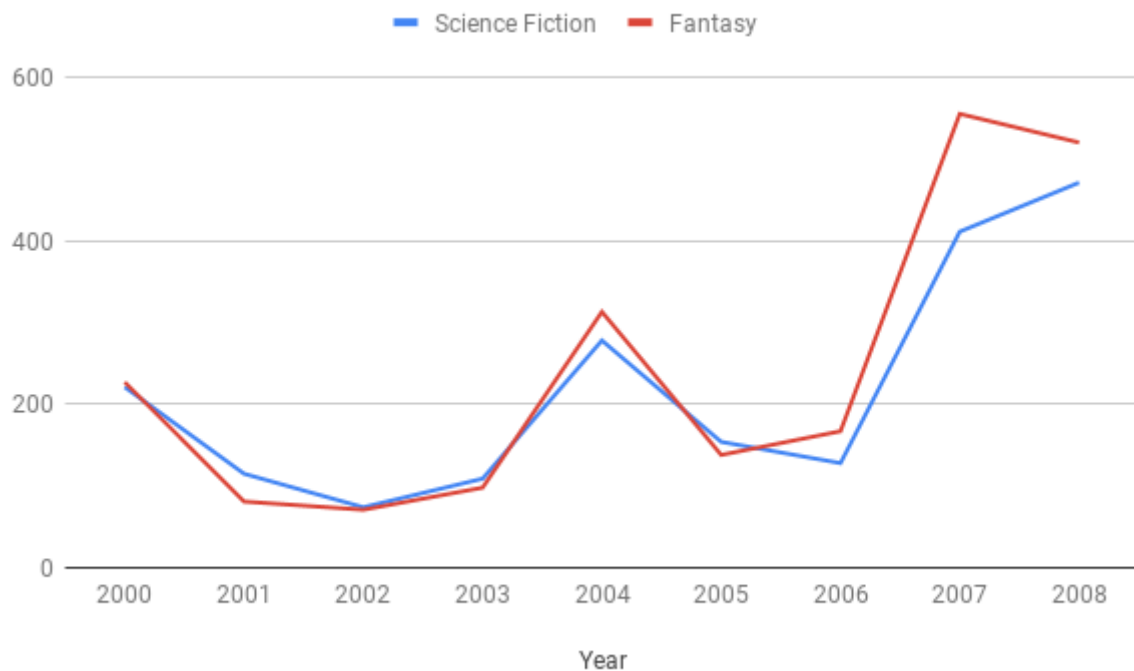


Figure 9: Presence of science fiction and fantasy in British public discourse between 2000 and 2008

Even though the presence of the fantasy genre was tracked using only one search query (as opposed to three variations of the name of science fiction genre) and the search parameters were additionally restricted (which likely resulted in a number of false negatives),¹⁰⁴ Figure 3 shows that fantasy is consistently featured in a similar number of sources as science fiction. Furthermore, in 2007 and 2008, fantasy began to enjoy a higher prominence than science fiction, featuring in 35.04% and 10.40% more sources, respectively. This is not surprising, given that the fantasy genre in the 21st century enjoys a far larger presence in bookstores (and, presumably, also larger commercial success) than does the science fiction genre (Myman, Wells, and Groen Trombi, 2014), but it is also pertinent since, as we have seen in the

¹⁰⁴ When the same restrictions were applied to the query ‘science fiction’ for 2008, the results were reduced from 880 to 293 occurrences of the query, even though science fiction is a specific literary term with a small likelihood of false positive results.

‘Speculative fiction’ section of Chapter 2, it is science fiction that was historically perceived as the superior genre of the two, and thus presumably more worthy of discussion. The results of this research indicate that, despite this historical status of science fiction, fantasy is likely becoming the more prominent and discussed of the two genres in the 21st century, at least when it comes to British public discourse.

Looking at Figure 9, we can see that the lines representing science fiction and fantasy occurrences in the Corpus follow an almost identical pattern. This indicates that the presence of science fiction and fantasy in public discourse fluctuates to a similar extent for both genres — in the same time period, they either both have an increased number of mentions, or both see a decline, but never a combination of the two. However, this could also mean that either the distribution of sources within the dataset was uneven, reflecting not the fluctuation of presence of speculative fiction in public discourse, but rather the number of relevant sources (i.e. ones that focus on popular literature) per year. Alternatively, this could also mean that whenever science fiction is mentioned in public discourse, fantasy is likely to be as well (and vice versa).

Awareness of smaller speculative fiction subgenres

In order to explore various speculative fiction subgenres’ popularity and presence in the British public discourse, the Cambridge English Corpus database was searched for simple queries corresponding to the names of better-known small subgenres: space opera, cyberpunk, steampunk, epic fantasy, heroic fantasy, urban fantasy, high fantasy, New Weird, sword and sorcery, dystopian fiction (as well as dystopian novel), dark fantasy, and paranormal romance. While several of these words and phrases, such as cyberpunk, space opera, and steampunk, are specific literary terms,¹⁰⁵ making them very unlikely to be used in contexts other than the one relevant to this research (i.e. the context of speculative fiction), some of the other subgenre names could also be used as phrases in non-literary contexts – for example, if they are referring to an ambitious architectural project (urban fantasy), a daydream about committing a crime (dark fantasy), or an imaginative, wide-reaching concept or vision (epic fantasy). Similarly, ‘New Weird’ can be interpreted as two adjectives in a row (e.g. new, weird classmate),

¹⁰⁵ For exact definitions, see Cambridge Dictionary entries on Steampunk and Cyberpunk (Cambridge University Press, n.d.), and Oxford Dictionaries entry on Space Opera (Oxford University Press, n.d.).

particularly in cases where the comma separating the two had been omitted by mistake. Consequently, all of the concordances were manually reviewed to ensure that only the results pertaining to speculative fiction subgenres were included in the analysis. Additionally, only sources that reflected public discourse (e.g. journal articles, as opposed to private conversations) were included in the datasets.

Surprisingly, most of the subgenres mentioned above, with the notable exceptions of space opera and cyberpunk, are barely represented in the Corpus,¹⁰⁶ with only 0-3 occurrences per year for each of the genres. There are also significant differences in prominence of various subgenres from year to year; for example, dark fantasy represented 20% of all occurrences of speculative fiction subgenres in the Corpus in 2003, but only 2.4% in the following year. Similarly, the prominence of epic fantasy dropped from 19.5% in 2004 to 7.4% in 2005. While these discrepancies might represent legitimate differences in popularity or prominence of various subgenres, it is more likely that they are caused by the differences in dataset sizes (see Figure 1): a higher amount of indexed sources would likely mean a greater likelihood for the search query to be represented, while a lower amount would likely result in only the most popular genres being visible.

Additionally, the differences in composition of datasets for each individual year mean that there is no way to compare accurately the subgenre presence in public discourse between various years based on this data. Comparing total results for all subgenres per year with the number of sources for that same year, it was revealed that the number of results per ten thousand sources varies between 0.41 and 0.44. This might mean that the presence of speculative fiction as a whole in public discourse fluctuated over time, potentially indicating trends or changes in popularity, or it might be a consequence of size differences between datasets. Since I was unable to obtain the information on dataset composition for each year, the data cannot be weighed accordingly in order to determine potential changes in popularity or subgenre prominence over time. However, what we *can* gather from this data is the

¹⁰⁶ This was an unexpected result as many of these subgenres have been well established since the 20th century. Even the paranormal romance genre, which is one of the newest subgenres featured in this analysis, has been a recognised subgenre since at least 2001 (Marble, 2001) and has seen a significant surge in popularity since the publication and subsequent notoriety of the Twilight book series in 2005 — i.e. a full two years before any mentions of ‘paranormal romance’ are registered in the Cambridge English Corpus.

presence each subgenre had in a given year compared to others, as well as how many genres appeared in the Corpus in a given year (although this can be affected by the number of sources; see above).

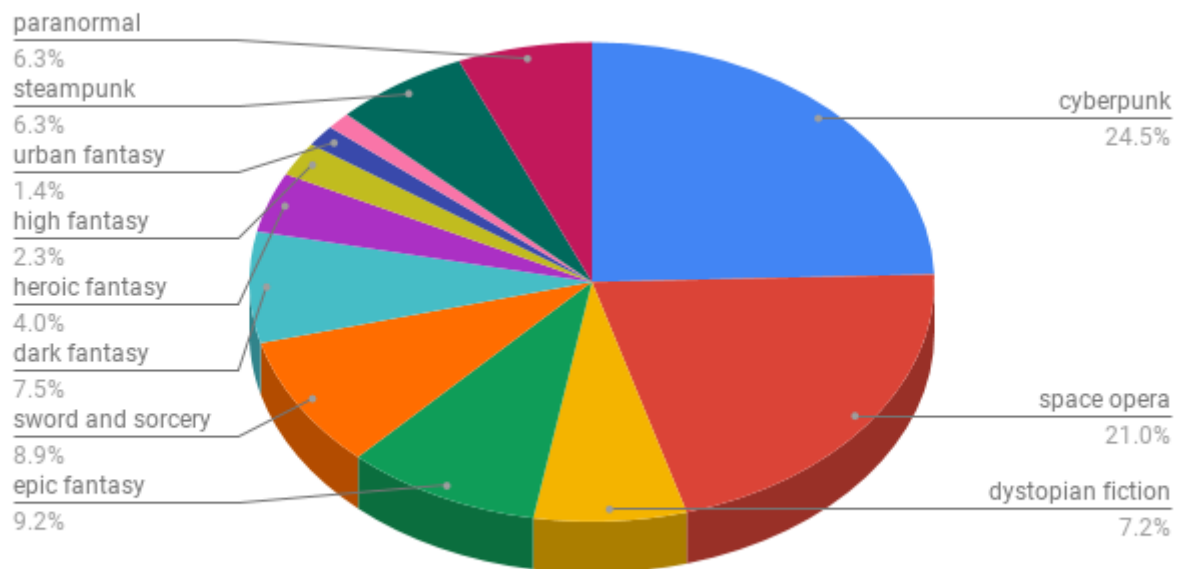


Figure 10: Presence of speculative fiction subgenres in British public discourse between 2000 and 2008

As we can see from the above graph, cyberpunk and space opera are the most prominently represented speculative fiction subgenres in the period between 2000 and 2008, followed by epic fantasy, sword and sorcery, and dystopian fiction. This is a surprising result given that cyberpunk, while a prominent subgenre and movement during the 1980s (The Encyclopedia of Science Fiction, 2015), was both short-lived and not very prolific even at the height of its popularity (Evans, 2012). However, the cyberpunk themes of uncertain life in technologically advanced dystopian societies are more relevant than ever in the 21st century, which might be the reason why, of all subgenres represented in the graph, cyberpunk occurred in the largest number of Corpus sources. Similarly, the results show that even though the space opera subgenre was considered to be mostly dormant during this time period (Chadwick, 2012; Chadwick, 2013), it remained one of the most visible speculative fiction subgenres in public discourse, likely due to its long and prolific history.

Unsurprisingly, the newest speculative fiction subgenres are the least represented in the Corpus. New Weird, which was first named as such in 2003, appears in a total of five Corpus sources (all dating from 2004 onward). Grimdark, the grittier and more realistic anti-Tolkien fantasy fiction, seems to have emerged as a defined subgenre name in response to Joe Abercrombie's works somewhere around 2013 (Abercrombie, 2013; Fultz, 2018); however, it did not appear in the Cambridge English Corpus at all and was consequently excluded from further analysis. On the other hand, the two crossover genres included in this analysis, paranormal romance and steampunk, are both fairly well represented, even though they first appear in the Corpus data in 2004 and 2006 respectively.

Altogether, there were seven fantasy subgenres and only three science fiction subgenres included in this research; additionally, prior analysis has shown that both fantasy and science fiction were present in the British public discourse to a similar extent (see Figure 9). Despite this, science fiction subgenres (cyberpunk, space opera, and dystopian fiction) represent over 50% of all occurrences of speculative fiction subgenres in the Corpus between 2000 and 2008, while the various fantasy subgenres (epic fantasy, dark fantasy, high fantasy, urban fantasy, heroic fantasy, sword and sorcery, New Weird) only account for a third of all speculative fiction occurrences (see Figure 10). This relationship between subgenres should be minimally, if at all, affected by the aforementioned problems with dataset composition, as the results accurately represent the distribution of subgenre mentions throughout the whole dataset. Because the comparison is solely among various subgenres' popularity over the course of the whole period, and none of the sources that were included in this comparison are likely to favour one speculative fiction subgenre over the other, the discrepancy between yearly composition of datasets should not impact the results. However, there are several other possibilities as to why this might be the case.

First, while fantasy might currently be the more popular genre, science fiction has historically been more frequently researched and debated (Levy and Mendlesohn, 2016, p.1), which might subsequently result in the higher prominence of science fiction subgenres in the public as well as the academic spheres.

Second, the most represented subgenres in the Corpus are older, better-established ones; it could be that while the newer subgenres already have a strong presence within academic and

fan spheres, the overall public awareness of speculative fiction subgenres is not as current or precise.

Third, science fiction and its subgenres are frequently referred to by critics and media as a vessel for social critique, which makes science fiction more applicable to conversations and commentaries dealing with contemporary social and other problems and might contribute to a higher frequency of occurrences as well.

Finally, modern fantasy is a much newer genre than science fiction; its subgenres, aside from sword and sorcery, developed relatively late by comparison with those of science fiction, and have been in a constant state of further development throughout the 21st century. By comparison, modern science fiction subgenres such as space opera and dystopian fiction have been well-established since the 20th century, with cyberpunk, which first appeared in the 1980s, being the newest. Thus, the science fiction subgenres have had much longer to embed themselves in the public discourse, which is likely to be reflected in the findings of this research.

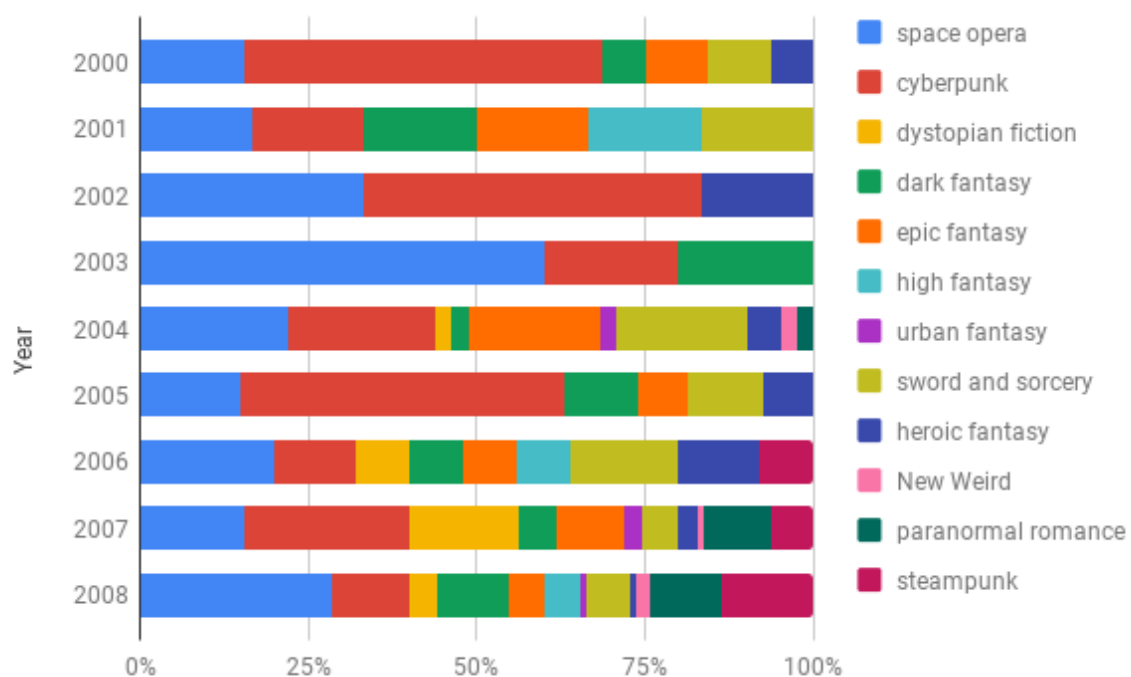


Figure 11: Presence of speculative fiction subgenres in British publish discourse between 2000 and 2008

Figure 11 uses the same data as Figure 10, but it is visualised in a way that focuses on each separate year, making it easier to compare the prominence of different subgenres in the

same time period. Assuming that the datasets for each year are comparable in terms of content (i.e. that none of the datasets is more or less likely to contain occurrences of specific speculative fiction subgenres), this graph shows us how the structure of the subgenre presence in the Corpus, and with it the prominence of individual subgenres in public discourse, have changed over the years. No specific trends in subgenre prominence could be discerned.

The graph does, however, offer insight into how new or lesser-known subgenres such as New Weird, steampunk, dystopian fiction, and paranormal romance enter the public discourse. Some subgenres, such as New Weird and urban fantasy, are present in some years but absent in others, possibly due to the development of speculative fiction trends. Other subgenres, such as steampunk and paranormal romance, seem to have become a part of the public awareness very suddenly, and went on to establish themselves as two of the most prominent aspects of the genre (see Figure 10). Figure 11 reflects the underlying structure of speculative fiction as well (or at least the public awareness of it) — before 2004, it is mostly populated with the better-known subgenres: sword and sorcery, space opera, cyberpunk, and dark, epic, and heroic fantasy, on average featuring 4.5 subgenres per year. From 2004 onwards, an average of 8.4 subgenres per year appeared in the Corpus, which indicates that a plethora of new subgenres became more prominent in public discourse, possibly reflecting a higher diversity of content within the realm of speculative fiction.¹⁰⁷

Perception of fantasy and science fiction as reflected by co-occurring words

In order to explore the difference in public perception of fantasy and science fiction, I used a second Cambridge English Corpus tool called Word Sketch and its variant, the Word Sketch Difference. This tool compares the context in which two words or phrases are commonly used; for further specifics of this data gathering method, see the Cambridge English Corpus section of Chapter 1.

¹⁰⁷ It is worth noting, however, that there were, on average, twice as many sources per year in the period between 2004 and 2008 than there were between 2000 and 2003 (215,814 and 113,750, respectively). A lower number of sources might mean less opportunity for lesser-known genres to be featured in the Corpus, potentially skewing the results.

In respect of individual co-occurrences, both ‘science fiction’ and ‘sci-fi’ co-occur with the word ‘classic’, but also with the word ‘geek’,¹⁰⁸ which indicates that while science fiction works might be considered ‘classics’¹⁰⁹ in public discourse, their audience is not viewed so positively. However, while the term ‘science fiction’ otherwise co-occurs with mostly neutral or positive words such as ‘epic’, ‘bestseller’, and ‘fandom’, the co-occurrences for the term ‘sci-fi’ underline the negative connotations of the word (see footnote 79). Several of the words co-occurring with the term ‘sci-fi’ indicate a lack of quality (‘pulp’, ‘flick’, ‘romp’, ‘B-movie’) and generally hint at the entertainment aspect of the genre (‘hit’, ‘spectacular’). Additionally, the word ‘nerd’¹¹⁰ also co-occurs with ‘sci-fi’ but not ‘science fiction’, further connecting the phrase ‘sci-fi’ with an audience perceived as odd and unpopular. Meanwhile, the co-occurrences for the word ‘fantasy’ reveal comparatively little about how the public perceives either the quality or the audience of the genre; instead, they shed light on the strong association of the genre with its setting (‘world’, ‘realm’, ‘kingdom’, ‘magic’, ‘imagination’, ‘escapism’) and type of stories found within the spectre of fantasy fiction (‘fable’, ‘saga’, ‘epic’, ‘gothic’, ‘trilogy’).

The Word Sketch Difference comparison mostly confirmed the findings of the individual Word Sketches. While there are a lot of similarities in how fantasy and science fiction are perceived (e.g. due to both being literary genres, they are both frequently used with words such as ‘novel’, ‘story’, ‘fiction/al’), there are some important differences as well in respect of words that are commonly associated or used with one term but not the other. Fantasy frequently occurs alongside the word ‘escapist’, but this word does not occur alongside the term ‘science fiction’ at all. Meanwhile, science fiction is frequently connected to the words ‘classic’, ‘pulp’, and ‘fandom’, which are not commonly associated with the word ‘fantasy’ at all.

While the perceived ‘escapism’ of fantasy further reaffirms that which we have already discussed in ‘Perception of popular fiction and its readers’, it is still pertinent that this word is not only commonly associated with the word ‘fantasy’, but is also uncommon in combination with the terms ‘sci-fi’ or ‘science fiction’. This reflects the divide in status between science

¹⁰⁸ Defined as “someone who is intelligent but not fashionable or popular” (Cambridge University Press, n.d.).

¹⁰⁹ See page 87 for a further discussion of the concept of a classic.

¹¹⁰ Defined as “a person, especially a man, who is not attractive and is awkward or socially embarrassing” (Cambridge University Press, n.d.).

fiction and fantasy that was discussed in the ‘Defensive othering within 21st century speculative fiction’ section of Chapter 2, and which is further confirmed by the frequent association of the word ‘classic’ with science fiction, but not fantasy. Despite fantasy being vastly more prolific than science fiction,¹¹¹ as well as featuring more prominently in public discourse than science fiction, science fiction is still perceived as the genre that can produce ‘classics’ as opposed to fantasy’s less valued ‘escapism’. This ties in with another word that frequently appeared in combination with science fiction, but not fantasy: ‘pulp’. Considering that the phrase ‘science fiction’ frequently co-occurred with the word ‘classic’, this might seem ironic or contradictory at a first glance, but it is also an accurate reflection of the society’s perception of science fiction: science fiction is a genre that has produced numerous classic novels that have maintained both their relevance and their popularity (as well as commercial success) decades after they were first published,¹¹² but it is also a genre that was synonymous with pulps and cheap paperbacks for the majority of the 20th century. Modern fantasy, compared to science fiction, is a relatively new genre, and while it is rarely described as producing literary classics, it also does not have such strong association with pulp magazines as does science fiction.

The relatively recent emergence of fantasy as a genre might also explain why the word ‘fandom’ frequently co-occurs with the phrase ‘science fiction’, but not ‘fantasy’. We only need to recall the various fan conventions organised throughout UK¹¹³ to see that both science fiction and fantasy readers engage in fannish behaviour, but since the concept of fandom is so closely connected to science fiction¹¹⁴ (Duffett, 2013, p.10; Jenkins, 1992, p.p.9-10), it follows that fandom might be still viewed by the wider public as something primarily related to science fiction. In order to shed further light onto these results, I will now present the findings of the survey I conducted for the purposes of this research (as described on page 55) and which also tackles readers’ perception of science fiction, fantasy, and the label of a ‘fan’.

¹¹¹ Data collected by the science fiction and fantasy magazine *Locus* indicates that between the years 2005 and 2013, around twice as many fantasy books were published as science fiction ones (Myman, Wells, and Groen Trombi, 2014).

¹¹² See page 88.

¹¹³ Some of the bigger yearly science fiction and fantasy UK conventions are Eastercon, Novacon, Nine Worlds, TitanCon, FantasyCon, and Octocon; furthermore, there is a large number of smaller local conventions happening across the UK throughout the year.

¹¹⁴ For example, Cambridge English Corpus records 73 instances of the phrase ‘science fiction fan’, 95 instances of the phrase ‘sci-fi fan’, and 49 instances of the phrase ‘fantasy fan’. Meanwhile, if we replace the word ‘fan’ with ‘reader’, there are only six, one, and 12 recorded instances of these phrases respectively.

Chapter 5: Survey: results and insights

As detailed in the Survey section of Chapter 1, I conducted an online survey in order to gain insight into four main aspects of my research:

- The way popular genre, and in particular speculative fiction, is perceived by 21st century readers;
- Whether defensive othering (as discussed in Chapter 2) is indeed present within the speculative fiction community;
- The extent to which readers are aware of publisher brands, as well as what drives their purchasing decisions; and
- How readers think speculative fiction has changed since the 1990s.

Below, I will discuss how each of these subjects corresponds to the specific questions asked in the survey, as well as explore the results of survey data analysis.

Changes over time: readers' perspective

The survey sought the participants' opinion on potential changes in the structure and general themes of speculative fiction, primarily by asking them how, in their opinion, contemporary speculative fiction differs from that of the 1990s (Q12). While the answers to this question are very diverse in topic, resulting in small percentages of answers relevant to the specific aspect of genre content changes, they are nevertheless informative. They also further confirm and expand upon the information I gathered from trade journals (see page 110), which identify genre blending and crossovers, popularity of dark motifs and morally ambiguous protagonists, and the rise of genres such as urban fantasy and steampunk as the main characteristics of contemporary speculative fiction (Chadwick, 2012; Chadwick, 2013; Fox, 2012).

[B]roader market has led to more publishing in this area and greater diversification - so we are starting to see more substantial sub-genres emerging (grimdark, urban etc in fantasy for example). (Response #129, UK)

[Speculative fiction] has proliferated and diversified into many, many subgenres (e.g. all the '-punks', far beyond cyber- and steam-; all the offshoots of horror: new weird, neo-noir, bizarro, dark fantasy, etc.). There is a return to pervasive genre-b(1)ending that probably hasn't been seen since the days of *Weird Tales* magazine. There is also a sense that 21st century speculative fiction finally picked up the thread of 60s/70s New Wave s.f. and moved things forward in that kind of experimental, 'literary' direction again, but now more thoroughly postmodern and post-colonial. (Response #180, UK)

The core, classic genres have shattered. Sci-fi and fantasy are blended, or newer subgenres like urban fantasy and steampunk have risen to prominence. (Response #, US)

When it comes to themes commonly present in speculative fiction texts, 11.72% (32) of participants in this survey consider the genre to have become focused on more social and political issues than before. Additionally, the genre is seen by 9.16% (25) of participants as having become either more pessimistic or realistic, but overall darker, which ties in with the perceived rise of grimdark (see page 110). The characters in speculative fiction are also perceived (by 8.79%, or 24 participants) to have become more morally complex and overall more nuanced, such as in these response examples:

[W]e started to get a lot more grimdark style fantasy, and also books where the main characters are more likely to be anti-heroes and the villains are less likely to be the embodiment of all evil. (Response #196, Australia)

I think speculative fiction in general has become less escapist than it used to be decades ago, instead focusing more on the human condition, thought-provoking themes, philosophy or/and societal/political issues. (Response #118, UK)

Unfortunately, it seems to be have taken over by social justice and gender issues. (Response #323, US)

Things have taken a darker turn, with a lot more graphic violence, sex, and swearing. In a lot of books now even the good guys are bad, or there are no good guys. (Response #314, Canada)

In terms of setting and plot, 6.96% (19) of participants report a move away from Tolkien-inspired hero quests, medieval settings and clashes between forces of good and evil towards more diverse settings focusing on individual characters and conflicts that are less cosmic in scale:

Science fiction, and increasingly fantasy too, offer a wonderful way to comment on our present world and contemplate its past, its direction, and its current mindsets. I would say in fantasy, [...] what we might consider an old-fashioned fantasy book, where a medieval/feudal/ancient setting is used without much consideration has started to disappear, and these days books are much more likely to consider issues of class or racism or imperialism or gender or the environment, and use that to tell a good and new story. (Response #247, UK)

As for the quality of the texts, the opinions are divided: 7.33% (20) of participants specifically mention that contemporary speculative fiction is of higher quality than 20th century speculative fiction; additionally, other changes listed by participants include the genre

becoming more literary (by 5.13%, or 14 participants) and authors subverting tropes more frequently (by 6.96%, or 19 participants), both of which are factors generally associated with increased quality.¹¹⁵ These opinions are shown in the following indicative responses:

Better at learning lessons from other genres - more character focus (less world-focus), more diversity, better writing quality in general. Also learning lessons from other formats - you can see the influence of TV, games, comics and fanfiction. (Response #20, UK)

I also think that spec fic is doing better at challenging tropes now and exploring other forms of storytelling. I find it very exciting to be reading the genre today. (Response #155, Australia)

However, 1.83% (5) of participants are of the opinion that the quality of speculative fiction has fallen with time; the genre is further described as revisiting the same ideas over and over (by 3.66%, or 10 participants), being too self-referential, being less inventive (0.37%, or 1 participant each), and overall less fun to read (by 1.10%, or 3 participants), as shown by these examples:

Less fun. More diverse in types of creator, less diverse in style or ideas, the sci-fi branch feels almost dead at the moment, the fantasy one often telling the same story - so I'm a bit jaded on some of it. (Response #199, UK)

As each decade goes by, I think speculative fiction becomes more recursive and self-referential, making it more difficult for newcomers to get into the genre. (Response #13, UK)

¹¹⁵ See the 'Perception of popular fiction and its readers' section in Chapter 2.

I think it's become more popular and more mainstream (thanks to Twilight etc.), and with that the general quality has dropped - sometimes it feels like a struggle to find a speculative fiction book that I actually want to read because I have to wade through mountains of self-published garbage first. (Response #109, UK)

To sum up, the 21st century brought many changes for the speculative fiction genre in terms of its composition and the themes commonly employed by speculative fiction narratives. A rise in new subgenres, blending of speculative fiction with other genres, and fantasy overshadowing science fiction in terms of popularity all represent a significant departure from the state of the 20th century speculative fiction. The analysis of Nielsen data in Chapter 3 shows that speculative fiction at the beginning of the 21st century still had a strong emphasis on science fiction and fantasy, with the latter being predominantly present on the bestseller charts, and with humorous fantasy representing the main speculative fiction trend. However, over time, the genre diversified, with numerous crossovers beginning to capture buyers' attention, and with paranormal fiction replacing humorous fantasy as the royal speculative fiction subgenre. This is further corroborated by both trade journals and the findings of this survey, which has shown that speculative fiction has grown more complex, with subgenres blurring and merging, and new subgenres such as Young Adult, grimdark, dystopian, and post-apocalyptic fiction rising in popularity. The genre also attained more serious undertones, focusing on complex social and political issues and featuring more nuanced, realistic characters. The new state of speculative fiction, however, is not viewed entirely in positive terms — while some of the participants feel that the above changes elevate speculative fiction in terms of quality, others express the opinion that they make the genre less creative and exciting, as we will see in the section below.

Readers' perception of speculative fiction

The overview of the current scholarship and theory conducted as part of my research revealed that, at least in academic circles, popular fiction is perceived as having less value than

‘literature’ (James, 1994, p.4; Luckhurst, 2005, p.2, p.9; Nash, 1990, pp.2-3). Aiming to explore the way speculative fiction is perceived by readers (as opposed to critics), this survey measures readers’ relationships with genre fiction in several different ways:

1. Asking participants whether they ever read fiction (Q4), and whether they read speculative fiction in particular (Q7). These two questions aimed to determine whether the participants were familiar with fiction and speculative fiction as genres, and thus likely to be able to respond to subsequent questions with relevant answers.

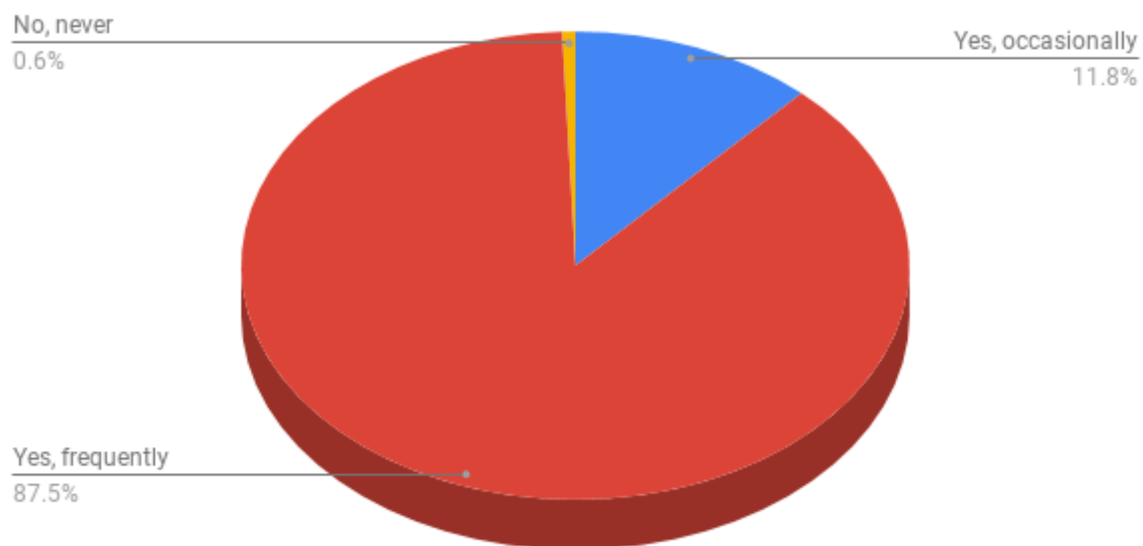


Figure 13: Survey participants' responses to Q4: "Do you ever read works of fiction?"

The survey found that, of the 465 participants, only three (0.65%) never read fiction, and a further 54 (11.83%) only read fiction occasionally. The vast majority (407, or 87.53%) of participants report reading works of fiction frequently (see Figure 13 above). When asked about familiarity with speculative fiction, 21 (4.85%) of 433 participants¹¹⁶ report never reading speculative fiction works, but ten of these express an interest in becoming more familiar with it. A further 124 (28.64%) participants read speculative fiction occasionally, while 288

¹¹⁶ This question was only shown to participants who read fiction.

(66.51%) said they read speculative fiction primarily (see Figure 14 below).¹¹⁷ There are two possible explanations for these results, which are not mutually exclusive:

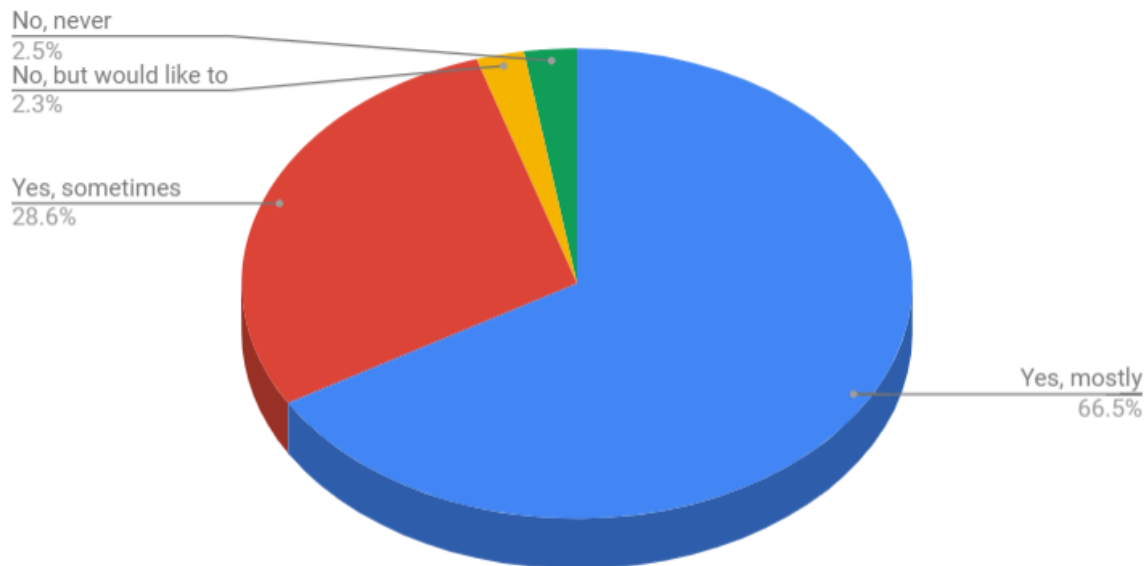


Figure 14: Survey participants' responses to Q7: "Do you ever read works of speculative fiction?" (answers abbreviated for legibility)

a) In the 21st century, speculative fiction has achieved a wide commercial popularity and has subsequently become wider-reaching and less niche than it was in the 20th century. This has resulted in a broader and more diverse audience of speculative fiction readers and has lessened the stigma associated with reading speculative fiction. Consequently, it is both more common and acceptable to read speculative fiction, as well as to admit a preference for the genre.

b) Due to its contents (that is, questions about speculative fiction) or the channels the survey was distributed through, the survey attracted mostly speculative fiction readers and subsequently resulted in an unavoidably biased sample. Reddit, one of the two main channels

¹¹⁷ A vast majority of participants also stated that they consider themselves fans of the genre, which will be further discussed in the section below.

through which the survey was distributed, is home to a popular and active community of speculative fiction readers, /r/fantasy, where the survey was also shared. On Facebook, the survey was propagated through a variation of the snowball sampling method, where the survey was first shared on a single personal profile and then further shared through profiles of friends and acquaintances. Since a high number of these friends and acquaintances are speculative fiction readers, it is likely that many of their own Facebook friends and acquaintances share their interest in speculative fiction.

Despite the potential bias in the sample, this research confirms not only that fiction is widely read and enjoyed, but also that speculative fiction is a very popular genre in terms of people's reading habits. While these results are not indicative of the general population's habits and preferences, they do show that readers are willing to admit to being interested in and consuming works belonging to a genre that is still frequently seen as inferior and 'pulpy' in many circles.

2. Asking participants to list words they associate with speculative fiction (Q8) in order to explore their views on speculative fiction and to discover whether they perceive the genre positively or negatively. The answers were grouped by topic in order to identify the general traits that participants associate with the genre. Additionally, the answers were also analysed using a sentiment analysis resource called SentiWords in order to see whether each individual user perceived speculative fiction positively, negatively, or neutrally.¹¹⁸

The survey found that speculative fiction is most commonly associated with creativity and innovation, with 48.96% (165) of participants describing it using words such as 'imaginative', 'inventive', 'creative' and other similar terms. Also prominently expressed is speculative fiction's ability to offer insights into the nature of society and challenge the readers' existing conceptions, with 42.43% (143) of participants describing it as 'thought-provoking', 'philosophical', 'introspective', 'intelligent', etc. The third most common association has to do

¹¹⁸ For more detail, see Appendix B.

fiction is only commented on by one participant, who calls it ‘clichéé to the point of pain’, while its alleged ephemerality is not commented on at all.

A sentiment analysis¹²⁰ determined that speculative fiction is perceived positively by the vast majority of participants, with 318 (94.36%) using at least one positive descriptor for the genre and 284 (84.27%) describing it entirely with positive words. On the other hand, 53 (15.73%) participants list at least one negative descriptor of speculative fiction, with 19 (5.64%) participants viewing it entirely in a negative light. Furthermore, even participants whose answers are positive overall express certain negative opinions about speculative fiction, with the most common ones being ‘escapist’ and ‘escapism’ (listed eight and six times, respectively).

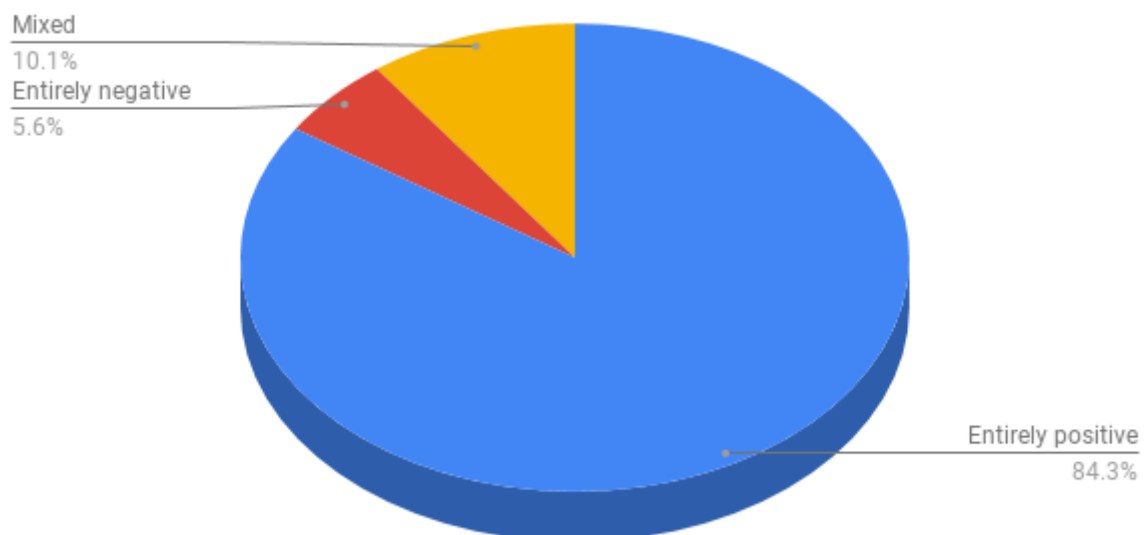


Figure 16: A pie chart representing the percentage of positive and negative answers to Q8.

In conclusion, among the participants in this survey, speculative fiction is perceived as representing intelligent and highly creative writing that can be both deeply immersive and thought-provoking, as well as being entertaining. While still associated with escapism to a degree, not a single participant calls it ‘pulp’ or an equivalent term, indicating a move away

¹²⁰ See page 68 for more information.

from the long-held low-quality pulp fiction status historically associated with genre publications.

3. Asking participants to rank genres from most to least appealing (Q5), in order to identify where speculative fiction is situated within the hierarchy of popular fiction genres. Participants were presented with eight fiction genres (Science fiction, Fantasy, Horror, Thriller, Literary fiction, Romance, Historical fiction, Crime fiction) in a randomised order and asked to rearrange them so the most appealing genre is in the first position and the least appealing genre is in the last position.

| | Fantasy | Science fiction | Literary fiction | Historical fiction | Crime fiction | Thriller | Horror | Romance |
|----------------|---------|-----------------|------------------|--------------------|---------------|----------|--------|---------|
| Overall | 2.14 | 2.68 | 4.41 | 4.66 | 4.97 | 5.30 | 5.35 | 6.49 |
| Women | 2.19 | 2.89 | 4.27 | 4.57 | 4.78 | 5.42 | 5.52 | 6.37 |
| Men | 2.10 | 2.52 | 4.58 | 4.79 | 5.09 | 5.11 | 5.13 | 6.68 |

Table 4: Survey participants' ranking of literary genres

Of the listed genres, fantasy is consistently listed as the most appealing genre, with an average rank of 2.14. Science fiction is a close second, with an average rank of 2.68, while horror is ranked second to last with an average rank of 5.35.

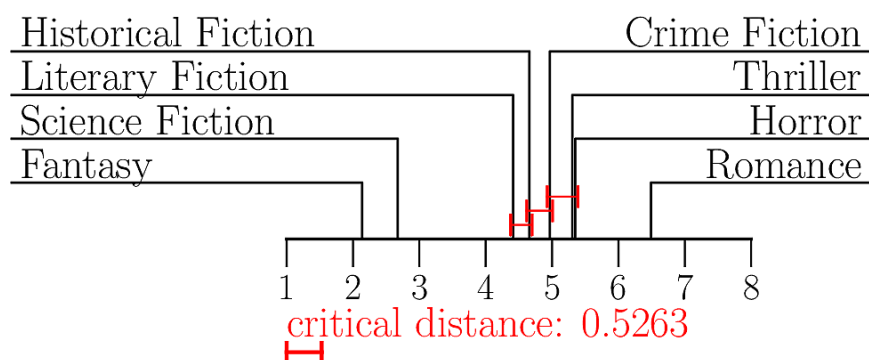


Figure 17: A graphical representation of critical distance applied to average rank for each genre

In the average rank diagram (Figure 17) above, we can see that fantasy and science fiction are – statistically significantly – ranked first and second, respectively. Romance, on the other hand, is ranked statistically significantly last of all eight genres. Horror, the third speculative fiction genre included in this analysis, is statistically significantly ranked lower than literary and historical fiction; however, the genre of crime fiction and thriller have a similar enough rank that its precise position in the genre hierarchy could not be determined.

Overall, due to the fairly large sample (n=398), it is possible to determine clearly that the participants perceive fantasy and science fiction as the most appealing of the eight genres, and therefore confirm the hypothesis that in the 21st century, the two genres are indeed perceived as positive by the readers. However, literary fiction is still ranked statistically significantly higher than the rest of the genres (aside from historical fiction, from which it can not be statistically significantly differentiated), which shows that even for audiences that value science fiction and fantasy, literary fiction still has considerable appeal.

This research found that, unlike in the 20th century, speculative fiction in the 21st century is generally not seen as a niche genre aimed at a limited, usually male, audience. At least in part due to various successful adaptations of literary works into films and TV series (such as Peter Jackson's *The Lord of the Rings*, HBO's *The Game of Thrones* and *True Blood*, and the various *Harry Potter* movies), the speculative fiction genre has attained mainstream popularity and, with it, a larger and more diverse audience. Consequently, the stigma associated with reading speculative fiction seems to have lessened drastically: participants in the survey overwhelmingly express an interest in speculative fiction and are happy to label themselves as 'fans' of speculative fiction even when they primarily engage with other genres.

Similarly, speculative fiction seems to have lost its association with low-quality literature, with participants in the survey explicitly mentioning its literary characteristics and an overall rise in the quality of the genre. My analysis of Goodreads data supports this outcome further, as speculative fiction works are widely categorised as 'favourite' books, with several titles being recognised as 'classics' — a label that, according to critical views expressed in 'Perception of popular fiction and its readers' section of Chapter 2, was thought to be incompatible with popular literature. My analysis of the Cambridge English Corpus further confirms this association, with the words 'classic' and 'science fiction' frequently occurring

side by side in various texts. Furthermore, speculative fiction's perceived value has moved beyond easy entertainment, with survey participants describing the genre primarily as creative and imaginative.

This is not to say that speculative fiction in the 21st century is viewed in an entirely positive light. Even though the general public seems to be warming up to the genre, a number of literary authors and critics still hold the opinion that speculative fiction (and popular literature in general) is inferior to 'literary' fiction. This is further reflected by the findings of my Cambridge English Corpus analysis, which reveal that indicators of low quality (e.g. 'pulp', 'flick', 'romp') and entertainment aspect of science fiction (e.g. 'hit', 'spectacular') are still commonly associated with the genre, while fantasy cannot seem to evade its connection to escapism. Similarly, some of the participants in the survey express the opinion that speculative fiction is escapist and/or clichéd.

Exploring defensive othering among readers

Defensive othering is a phenomenon in which a marginalised group alienates a smaller part of itself in order to elevate its status (Schwalbe et al, 2000, p.425). As discussed in the 'Speculative fiction' section of Chapter 2, defensive othering occurs within the larger field of popular fiction, and was present within the speculative fiction community in the 20th century. The survey measures the extent to which defensive othering is present within the contemporary speculative fiction community in several different ways:

1. Asking participants whether they consider themselves fans of speculative fiction (Q10) in order to explore whether the label of a fan is viewed as negative in the 21st century. The hypothesis was that, in line with the discussion on fans and defensive othering in the 'Perception of popular fiction and its readers' section of Chapter 2, respondents would not label themselves as fans even when they primarily read speculative fiction due to the stigma associated with the label. However, the results did not confirm this hypothesis — of the participants who read speculative fiction at least occasionally (according to their answers on question 7), only 13 (3.18%) do not consider themselves speculative fiction fans, while the rest of them (399, or 96.82%) do.

There are several possible interpretations of this result, which are not mutually exclusive:

a) As mentioned previously, speculative fiction has achieved a wide commercial popularity in the 21st century, and with it, a wider and more diverse readership. This might have lessened the stigma associated with reading speculative fiction, making it more common and acceptable not only to read speculative fiction, but also to label oneself as a fan of the genre.

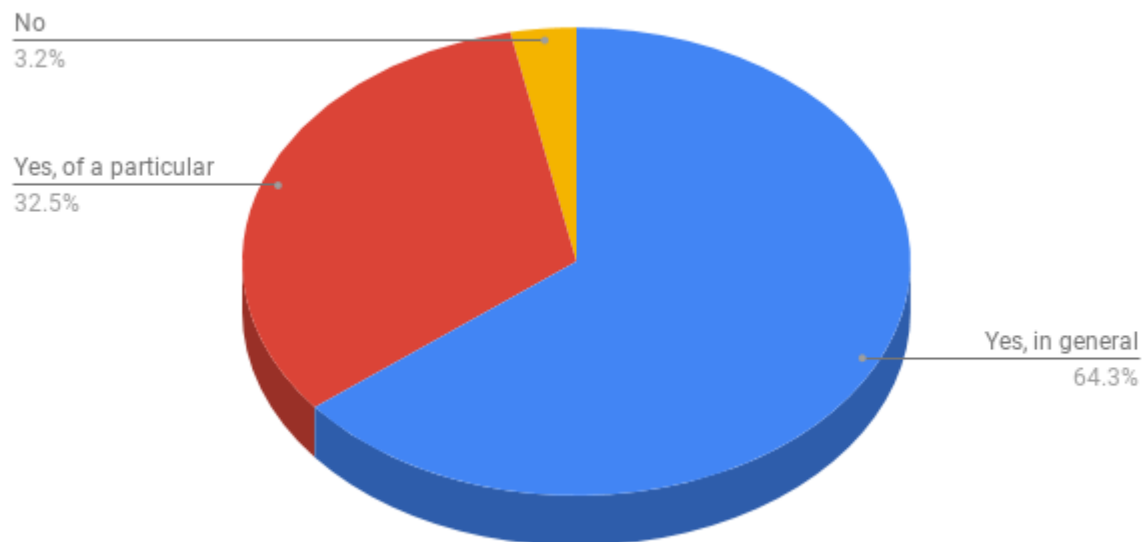


Figure 18: Survey participants' responses to Q10: "Do you consider yourself a fan of speculative fiction in general, or a fan of fantasy, horror, or science fiction in particular?" (answers abbreviated for legibility)

b) Speculative fiction is associated with a relatively numerous and well-established fandom (Duffett, 2013, p.9, p.11). It might be that this association makes it easier for speculative fiction readers to embrace the label of a fan, or for them to feel like reading science fiction is synonymous with being a fan.

c) It is possible that, as mentioned previously,¹²¹ the channels through which the survey was propagated (Reddit, Facebook) resulted in a sample biased towards speculative fiction

¹²¹ See page 198.

fans. In order to gauge whether this study unintentionally gathered a biased sample, I turned to question 7 for further context. This question asked participants how frequently they read speculative fiction, with the intention of checking for potential stigma associated with the label of a fan. In line with my hypothesis, I expected to find that participants might indicate they mostly read speculative fiction, yet not consider themselves to be fans of the genre. However, the findings in fact reveal the opposite — a significant number of participants who only sometimes read speculative fictions consider themselves to be fans of the genre. In general, 26.64% of all participants only read speculative fiction sometimes (see Figure 14), which makes it unlikely that the sample had significant bias, at least to the extent implied by the low number of non-fans. While the survey might have attracted participants who are more likely to view speculative fiction positively, the results here can still offer important insights.

2. Asking participants whether they think speculative fiction has changed since the late 1990s, and if so, how it has changed in their opinion (Q12). While this question was primarily intended to measure general changes to the genre as experienced by the readers, it also revealed insights into readers' perceptions of 21st century speculative fiction and explored whether participants feel that any of the changes had an impact on the extent of defensive othering within the community.

Specifically, 16.12% (44) of participants express that they feel the genre has become more popular or 'mainstream', which is also connected to the rise of TV and film tie-ins by a further 7.69% (21) participants. At the same time, 8.42% (23) of participants feel that speculative fiction has become more respected and accepted in literary circles and academic research, with speculative fiction being adopted by authors widely considered as 'literary'. Among the free-text responses were the following examples:

Stories by some established literary authors are using speculative tropes, some with speculative intent, e.g. Michael Chabon, David Mitchell, Margaret Atwood, and some to deconstruct the genre, e.g. Lev Grossmann. Magic Realism is becoming more respectable in English language literary fiction and blurring the boundaries between literary and genre speculative fiction.
(Response #291, UK)

It's grown more nuanced and inclusive, and it's become much, much more mainstream as well. (Response #191, US)

Speculative fiction has become a more widely-accepted by 'serious' circles. For instance, authors who are considered more literary have been writing speculative fiction (Rushdie, A.S Byatt, Ishiguro etc.) and while I feel there is still a bias in some spheres, I believe that there has been a clear increase in the quality of some of the works, in its variety, as well as in the way it is considered and studied in academia. (Response #272, UK)

No longer seen (as much) as a shameful corner of the culture, but is readily dipped into by respectable literary authors, academics, popular culture, etc. (Response #237, US)

It's become more mainstream. SFF is still a niche, but with the work of writers like Tolkien, Rowling and Martin getting huge adaptations for the screen, it's in the public's general consciousness now more than ever, I think. (Response #188, US)

The most commonly observed change (40.66%, or 111 participants) was diversity, in terms of authors, characters, and settings and themes featured in contemporary speculative fiction. Specifically, 15.75% (43) participants observe that speculative fiction is now more inclusive towards women than it was before the late 1990s, although at least one participant was of the opinion that “female writers are still forgotten fast or written out of memory” (Response #284, UK). These answers indicate that readers have noticed at least one aspect of defensive othering within speculative fiction in the 20th century, namely, the focus on the white male author and othering of women and minorities both in terms of narratives and community. At the same time, the participants in this survey confirm that, in the 21st century, they have witnessed defensive othering abate to an extent, such as in the following examples:

Speculative fiction continues to push the boundaries of what is "acceptable" in the cultural commons. As that commons grows and becomes more expansive and inclusive of gender, race, ideology, so to[o] does speculative fiction attempt to see beyond the norms, writing of different "edge-spaces," the limits at which innovation and spontaneity exist between ecotomes, or in this case between different kinds of speculative (L)iterary ideas. (Response #271, Canada)

There has been a diversification (although it's not always bled into the mainstream) of voices in specfic - more representation of BAME[,] women & non-binary voices. (Response #303, UK)

I have greater access to books written by women, women of color, writers in other languages who have been translated, and writers of non-white ethnicity. I'm also seeing greater access to books about something other than straight white dudes with a sword/gun/wand who get all the girls. [...] Despite the counter-movement of the Rabid Puppies and alt-right crybaby broflakes, the increased diversity of SFF is a wonderful thing that makes me so happy and very excited about the future of SFF. (Response #63, US)

3. Asking participants to rank genres from most to least appealing (Q5), in order to discover whether one or more speculative fiction genres are viewed significantly less positively than the others. Participants were presented with eight fiction genres (Science fiction, Fantasy, Horror, Thriller, Literary fiction, Romance, Historical fiction, Crime fiction) in a randomised order and asked to rearrange them so the most appealing genre is in the first position and the least appealing genre is in the last position. For the purpose of exploring defensive othering within speculative fiction, the analysis of the results focuses primarily on speculative fiction

genres (i.e. fantasy, science fiction, and horror), of which fantasy has been identified through secondary research as being the most common target of defensive othering.¹²²

The results of this analysis (as seen in Figure 16 and Figure 17 above) reject the above hypothesis: not only is the fantasy genre not a target of defensive othering among participants in the survey, it is consistently listed as the most popular among the eight genres. Science fiction, unsurprisingly, is a close second, with an average score of 2.66 (compared to fantasy genre's average score of 2.15). Horror, however, is ranked second to last with an average score of 5.35, while romance is last with a score of 6.44. While the ranking of romance genre reflects the perception of genres aimed at women as discussed in the 'Gender and popular fiction' section of Chapter 2, the low ranking of horror was unexpected: aside from the genre's relative stagnation in favour of dark fantasy (Chadwick, 2012), horror is not prominently mentioned in any of the sources I consulted while researching defensive othering in speculative fiction. It might be that the genre appears as less appealing to readers not because of its perceived poor quality or lower status, but because it is currently not as prominently present in public discourse.¹²³

While there is still a certain degree of defensive othering within speculative fiction when it comes to critics and academics, the 'traditional' type of defensive othering which primarily concerned itself with elements of fantasy and soft sciences in speculative fiction seems to have mostly disappeared from the speculative fiction community. The dislike of fantasy as non-scientific seems to have abated, as has (aside from a vocal and politically-motivated minority) the ostracism of female authors. As the survey results show, fantasy is the most popular of all subgenres among both men and women, and the influx of women and minority authors in speculative fiction has been noted as a positive change by a large number of participants.

However, new forms of defensive othering might be emerging in the 21st century: romance books (which are, to a large extent, written by women and for women) rank last among the eight genres in the survey by some margin. While not a speculative fiction genre, it is likely that the negative perception of the romance genre influences speculative fiction romance

¹²² See page 124.

¹²³ See Chapter 4.

crossovers as well, especially judging by the overall treatment of paranormal romance. Consequently, it is a possibility that, as fantasy became more accepted among male audiences, the object of defensive othering shifted to paranormal romance and similar subgenres aimed at women, in line with discussion in the ‘Gender and popular fiction’ section of Chapter 2. Furthermore, the survey reveals a significant distaste for self-published works, which is further explored in the section below.

Familiarity with speculative fiction publishing

In order to explore readers’ familiarity with publishers and their brands, I consulted the Royle, Cooper, and Stockdale’s (1999) survey as part of my overview of the current scholarship and theory. Aiming to discover whether Royle, Cooper, and Stockdale’s findings reflect the reality of the 21st century, this survey measures readers’ familiarity and relationship with speculative fiction publishing in three main ways:

1. By asking participants whether they can list any speculative fiction publishers or imprints (Q9). This question aimed to test the assertion that publisher and imprint names are not very effective as brands, as readers are not aware of them to a large extent (Baverstock, 2015, p.49; Royle, Cooper, and Stockdale, 1999).

This question was shown to 367 participants; of these, 309 (84.20%) answered it. The vast majority of participants (79.94%) could name at least one publisher, compared to the findings of Royle, Cooper, and Stockdale (1999), where “56% of book buyers had some awareness of publishers’ brands”. Altogether, the participants name 121 unique publishers of both speculative fiction and other genres, not counting publishers of magazines and other media. 85 of the publishing houses listed are SFF publishers, of which 62 are independent SFF publishers.

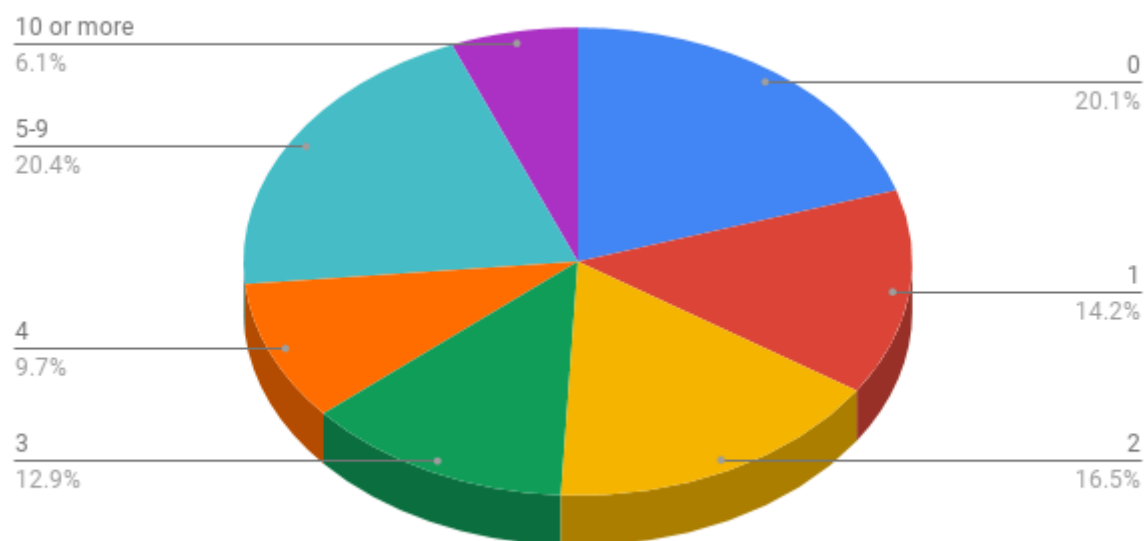


Figure 20: Number of publishers listed by % of responses

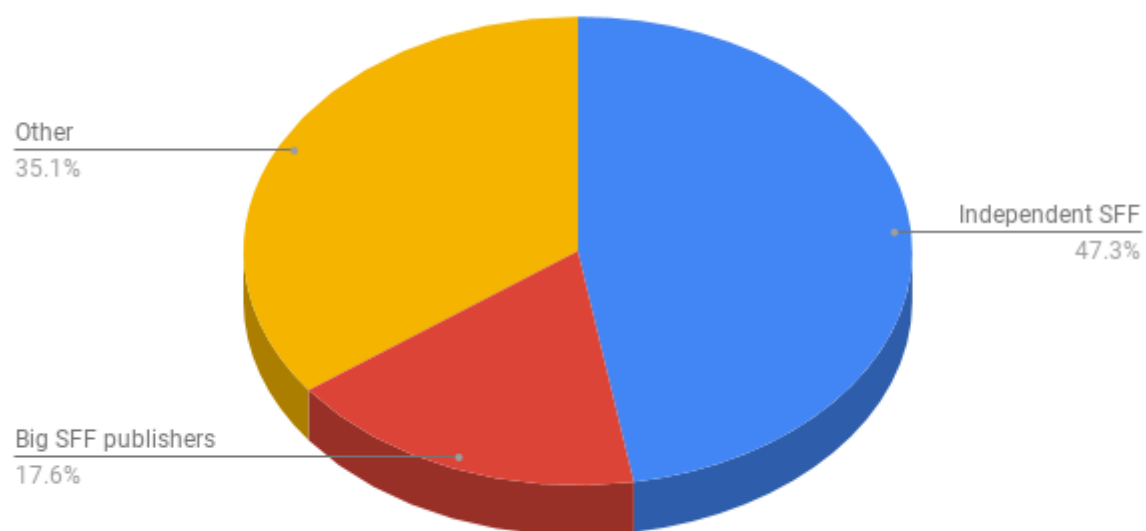


Figure 19: Types of publishers listed in the survey

Globally, Tor is by far the most recognisable publishing house — of 309 participants in the survey, 66.7% (206) name Tor as one of the publishers they recognise, followed by Orbit (35.92%, or 111 participants), Gollancz (22.33%) (known almost exclusively in the UK), Del Rey (16.83%), and Angry Robot (15.53%). The latter is the most recognisable of all independent publishers, followed by Baen (13.27%) and DAW (11.65%).

| Publisher/imprint | Total |
|--------------------------|--------------|
| Tor | 206 |
| Orbit | 111 |
| Gollancz | 69 |
| Del Rey | 52 |
| Angry Robot | 48 |
| Baen | 41 |
| DAW | 36 |
| Ace | 31 |
| Harper Voyager | 26 |
| Bantam | 20 |

Table 5: The ten most recognisable publisher or imprint brands and the number of times they were identified in the survey

Even though participants in the survey rank the imprint or publisher as the least important of all factors impacting their purchasing decisions (see discussion below), they are able to list a large number of both independent and corporate publishers. This implies that imprints and publishers are, at least to an extent, memorable brands; additionally, the readers' awareness of publisher brands seems to have grown since 1999, potentially because of the rise of direct-to customer marketing in publishing (as discussed in the 'Marketing in publishing' section of Chapter 2).

2. By asking participants which factors have the most and the least influence over their purchasing decisions (Q6). Similar to Q9 above, this question aimed to test the findings of Royle, Cooper, and Stockdale (1999).

| | Author | Online rec. | Personal rec. | Reviews online | Blurb | Cover art | Reviews in papers | Imprint or publisher |
|----------------|--------|-------------|---------------|----------------|-------|-----------|-------------------|----------------------|
| Overall | 2.24 | 3.63 | 3.23 | 4.19 | 4.26 | 5.68 | 6.33 | 6.44 |
| Women | 2.31 | 3.76 | 3.21 | 4.26 | 3.87 | 5.50 | 6.59 | 6.55 |
| Men | 2.11 | 3.53 | 3.26 | 4.11 | 4.71 | 5.87 | 6.05 | 6.27 |

Table 6: Average ranks of factors influencing book purchase

The results of this analysis confirm the findings of Royle, Cooper, and Stockdale (1999) in terms of the importance of the author — familiarity with the author proved to be the most important factor for participants when it comes to book purchases, with an average rank of 2.24. It is also statistically significantly ranked as more important than the other seven factors included in the survey.

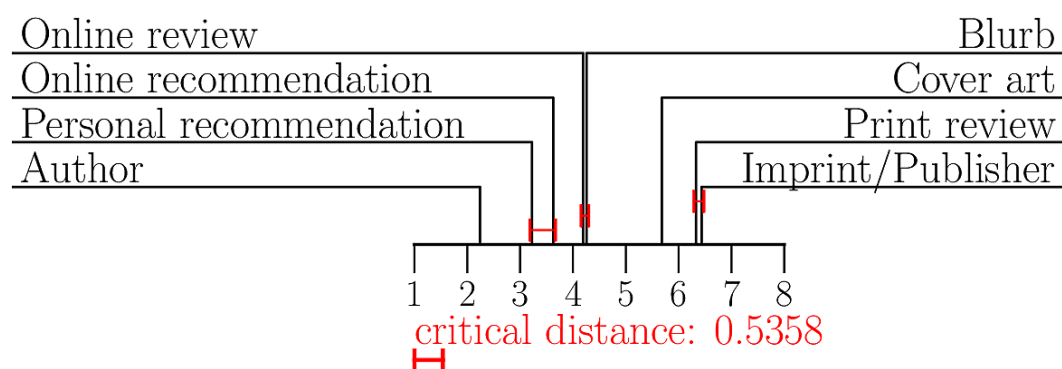


Figure 21: A graphical representation of critical distance applied to average ranks of purchase factors

On the other hand, despite the importance publishers ascribe to the book's cover art (see page 153), the survey participants rank it relatively low with a 5.68 average (see Table 6 above). Similarly, reviews in print publications are ranked at 6.33, indicating that there is a disconnect between how much value these two factors hold with publishers and readers. These results imply that both of these factors have much less impact on readers than the publishers think they do – or, alternatively, that readers undervalue their importance.

Participants in the survey rank a book's imprint or publisher at 6.44, which is statistically significantly lower than any of the other factors (with the exception of reviews in paper publications) and aligns with the findings of Royle, Cooper, and Stockdale (1999). However, as the above discussion of answers to Q9 shows, participants are nevertheless able to list a large number of publishers. This indicates that participants might be undervaluing the importance of a book's imprint and/or publisher when it comes to purchasing decisions.

3. By asking participants how, in their opinion, contemporary speculative fiction differs from that of the 1990s (Q12). Among other things, this question aimed to explore whether participants have noticed any changes over time related to speculative fiction publishing.

The most commonly observed change related to the publishing industry is the rise of self-publishing in the 21st century, which is mentioned by 24 (8.79%) participants. However, ten (41.67%) of these participants also express the feeling that self-publishing has allowed lower-quality works to oversaturate the book market, as in the following examples:

Self-publishing has made enormous changes (not always for the better - some self-published stuff is a bit rubbish). (Response #309, UK)

Self publishing has made the biggest change I think. There are a lot more really niche genres being explored now because of the freedom self publishing offers. (Response #258, Australia)

Massive amounts of indie or self publications are watering down the quality, since there are those who are not having any editing work done before release

much less have a spell check run through before publishing. While those that are coming through conventional publishing houses sometimes sound like clones of each other. (Response #204, US)

While none of the observed changes refer directly to publishing and marketing tactics discussed in 'Marketing in publishing' section of Chapter 2, two participants (0.73%) explicitly mention the increasing focus of the publishing industry on promoting the bestselling authors and the slow erosion of the midlist, while 12 (4.40%) participants observe an increase in the availability of online resources and communities, such as in these examples:

I think there has been a shift whereby the major publishers now tend to focus largely on bestsellers, meaning a decline in the midlist. To get good midlist-type fiction you now have to go to the small presses. (Response #136, UK)

The availability of fanfic online is a big shift for those of us who like to read it, and has resulted in some great work - eg Novik's Temeraire stories came out of the Aubrey-Maturin fandom. Also just the availability of blogs and online discussion about books. There are books I've loved a long time which the internet has allowed me to find fellow fans of, and then that leads to other authors. I found Lois McMaster Bujold, now one of my favourite authors, via Harry Potter fanfic and fans. (Response #247, UK)

Additionally, 14 (5.13%) participants note that contemporary speculative fiction books are longer than their 20th century counterparts, with a stronger focus on multiple-book series and single volumes with several hundreds of pages. 13 (4.76%) participants also observe that for the past few years, a much higher quantity of speculative fiction is being published compared to during the 20th century, such as in these examples:

[W]ith the greater audience, there have been more authors and books, and they have been evolving rapidly to include more creative and unique worlds. (Response #102, Canada)

Long books, especially, seem to be more popular, and many of those mentioned, plus many of the most popular fantasy books, are very long books in even longer series. (Response #167, UK)

More people in general are writing, including authors of different genders, race and countries. All of this leads to a better pool of talent and perspectives. (Response #139, US)

Overall, the results of both the survey and the Goodreads labels research (as presented in Chapter 3) show that publishers and readers differ in the way they perceive both books on the market and the publishers' attempts at marketing and branding. While both publishers and readers feel that imprint or publisher brands do not have a significant impact on the reading public, the results of the survey show that a large number of participants is familiar with these brands nonetheless. Similarly, as explored above, readers are aware of several changes in speculative fiction publishing, such as increasing length of novels, serialisation, and the rise of self-publishing. On the other hand, publishers' reliance on Nielsen Bookscan lists might cause them to overestimate the extent to which bestsellers resonate with readers; as my analysis of Goodreads data shows, bestseller status does not ensure that readers will find the book enjoyable. Finally, while both readers and publishers feel that author brands and word-of-mouth are important factors when it comes to book purchases, publishers place more importance on cover art than readers do. I will now use a combination of Goodreads and Nielsen data in order to analyse how the front cover art of speculative fiction books (and with it, the way speculative fiction is presented) has changed between 2000 and the present day.

Chapter 6: Changes in presentation of speculative fiction

As we have seen in Chapter 2, book covers are of significant importance when it comes to the way a book is presented and perceived. Aiming to explore the way speculative fiction is presented in the 21st century through front cover matter, this section focuses on front cover art in speculative fiction and my analysis of the common elements and art styles appearing on the covers of Nielsen bestsellers between 2000 and 2013.

For the purposes of this thesis, the front covers of 406 Nielsen BookScan bestsellers classified as ‘Science Fiction and Fantasy’ are analysed in terms of art style, content and colour, common motifs and paratextual elements in order to identify patterns and determine key elements and design choices. Of those, 311 are unique covers, while the rest are reprints of older cover designs, sometimes with very slight changes to the colour saturation or background texture. After this initial analysis, the findings of which I discuss below, the covers are grouped by genre (as identified by Goodreads users) for further analysis with the aim to explore potential trends and patterns in the presentation of specific speculative fiction subgenres.

General and text-specific cover art

One of the most obvious differences between different types of cover art included in this analysis is the difference between covers that appeared to be text-specific — namely, to feature specific elements or a scene drawn directly from the book’s plot — and a more general style of cover design, which is often less detailed.

Text-specific covers offer the reader an insight into the book they are about to read by depicting the setting and/or characters. They often include specific elements — statues, landscape etc. — whose specificity implies that the inspiration for the cover was drawn directly from the text itself. For example, Ben Aaronovitch’s *Rivers of London* (see Image 17) features an unusual design for the genre, but it is at the same time both very informative and very specific in what it communicates to the reader. The detailed, whimsical hand-drawn map clearly establishes the setting as modern-day London, while the red river Thames that blossoms into a blood splatter over Charing Cross and Covent Garden indicates that something grisly has

occurred — combined with the small icons of a body, a grave, and a police helmet, a reader can deduce that it is likely that the plot will revolve around a murder, or a series of murders. At the same time, the small wizard hat icon above the left side of the map indicates a supernatural or magical side to the story, while the contrast between the river and the rest of the map hints that the river plays a larger role in the book. Even without having read the book, it is clear to the reader from the information conveyed that the cover art was inspired specifically by the book's main text.

On the other hand, a cover featuring more general artwork does not tell a reader much about what they can expect to read in the book beyond the general impression of a theme and atmosphere. If any people are depicted, they have no specific characteristics or possessions; if settings are depicted, they are often very generic, with only a few elements that do not seem to allude to any specific instance within the text. A reader who has not read such a book would not get an impression that the book cover depicts a scene from the book, and the cover could easily be used for another book within the same genre, or even within another genre. For example, despite the fairly detailed map in the background of the front cover of Joe Abercrombie's *The Heroes* (see Image 18), the other main elements of the cover art — the axe and the blood splatter — do not inform the reader about the book's text apart from giving a vague impression of the generally medieval (based on the axe and the 'parchment' effect of the map, as well as the size and design of the city pictured on the map) setting and possibly violent contents (based on the axe and blood).

Classifying cover art as general or text-specific can be problematic because some covers are very generic in design, but also feature one element that is (or at least seems to be, as it is a relatively unique element within otherwise stereotypical cover art) featured in the main text. For example, Kelly Armstrong's *The Awakening* (see Image 16) prominently features a large blue gem, from which a reader can infer that this gem will play an important role in the book. However, the other elements of the cover art are not specific enough to give us any more information about the book's contents — we can see that the cover features a young woman, but only the bottom half of her face is visible. There are no details that would convince us that she is a character in the book and not just a stock photo model. A good counter-example is Karen Miller's *Empress* (see Image 15), whose cover art can seem fairly generic at a glance — a girl in the forefront with a silhouette of a city in the background — yet a closer look reveals

subtle hints about the contents of the book. The girl's face and dishevelled hair, as well as the way she is clutching the cloak around herself, and the chain around her ankle all reveal an insight into her past: she might be an escaped prisoner, or a former slave. Even the city in the background gives a sense of a middle-eastern atmosphere, offering a reader an impression of the setting.

Without having read the main text, there is often no formula for telling whether a cover depicts a specific scene from the book or just a general illustration. Additionally, due to the nature of photography, photographic-style covers can often look very detailed and specific compared to illustrated covers, simply because more elements are captured in a photograph by comparison with an illustration. At the same time, such covers frequently use stock photos to save on costs, making them look vague and generic (Arter, 2017). Stel Pavlou's *Gene* (see Image 26), for example, uses a detailed full-colour photograph for its cover art, but while the building in the foreground is very vivid and detailed, the person at the centre of the cover is just a shadow, and the photo itself is very static, giving the reader an impression of a still life or a stock photo instead of something inspired by the main text of the book. This shows how it can be hard to label every cover design as belonging to one category or the other, but also how much we rely on tropes, intuition and past experiences when 'reading' book covers.

As part of this analysis, the cover art for all the unique covers included in the analysis was classified as either general or text-specific, based on various factors such as how detailed the cover art is, whether the cover is photographic or illustrated in nature (with illustrated covers, as a rule, being more text-specific), the portrayal of characters and/or setting, etc. Of the analysed covers, only 31% appear to be text-specific, while the remaining 69% feature more general art. Furthermore, the popularity of text-specific cover art declines with time (see Figure 22): while in 2000, 72% of speculative fiction covers featured text-specific art, less than 40% did in the years after 2003. In 2009 and 2013, text-specific cover art represented only 4.6% and 9.1% of all covers, respectively.

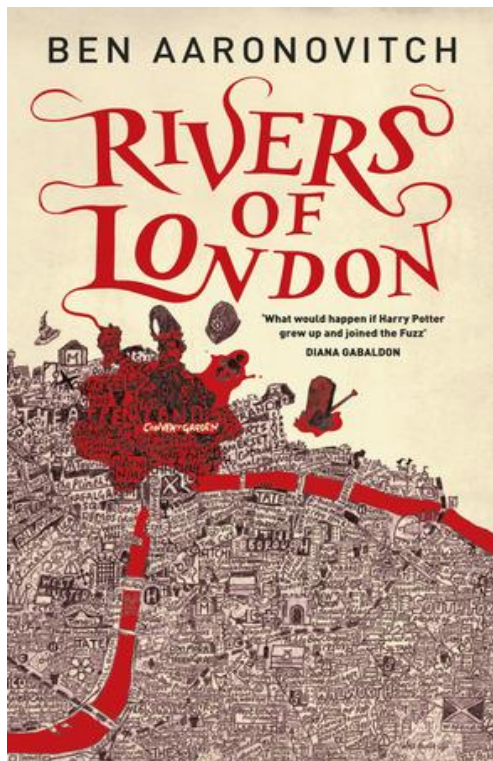


Image 16: The front cover of Ben Aaronovitch's *Rivers Of London* (Gollancz, 2011).

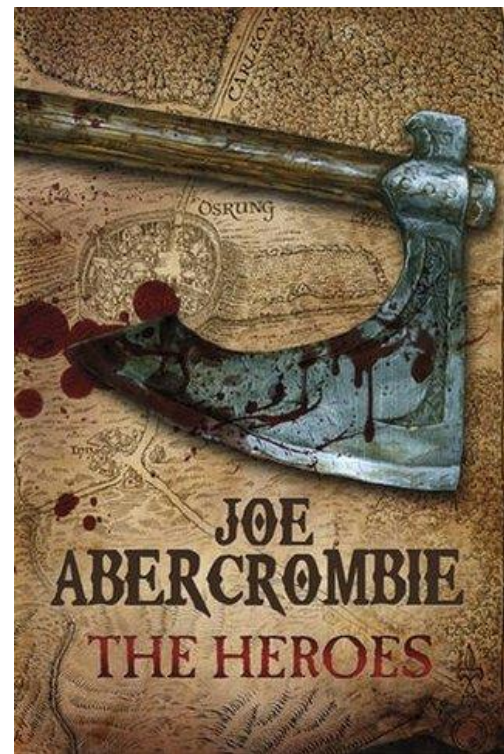


Image 15: The front cover of Joe Abercrombie's *The Heroes* (Gollancz, 2011).

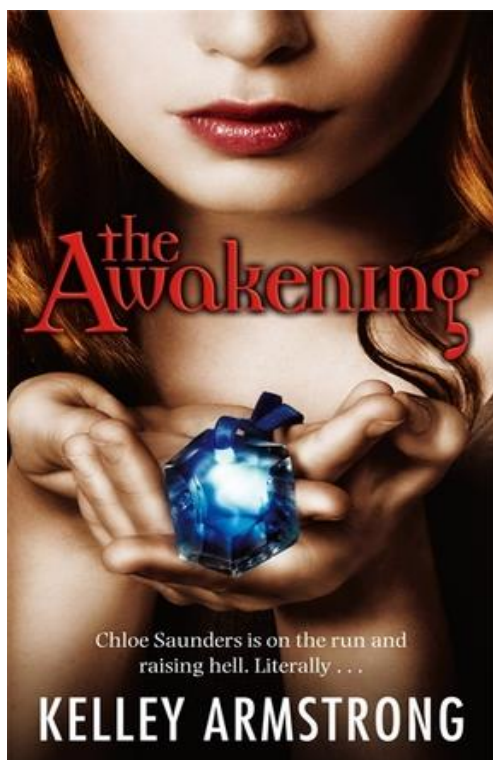


Image 17: The front cover of Kelley Armstrong's *The Awakening* (Orbit, 2009).

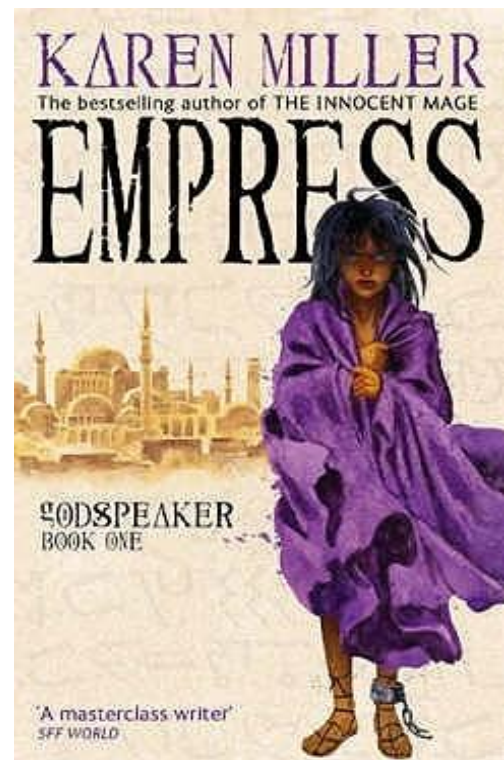


Image 18: The front cover of Karen Miller's *Empress* (Orbit, 2008).

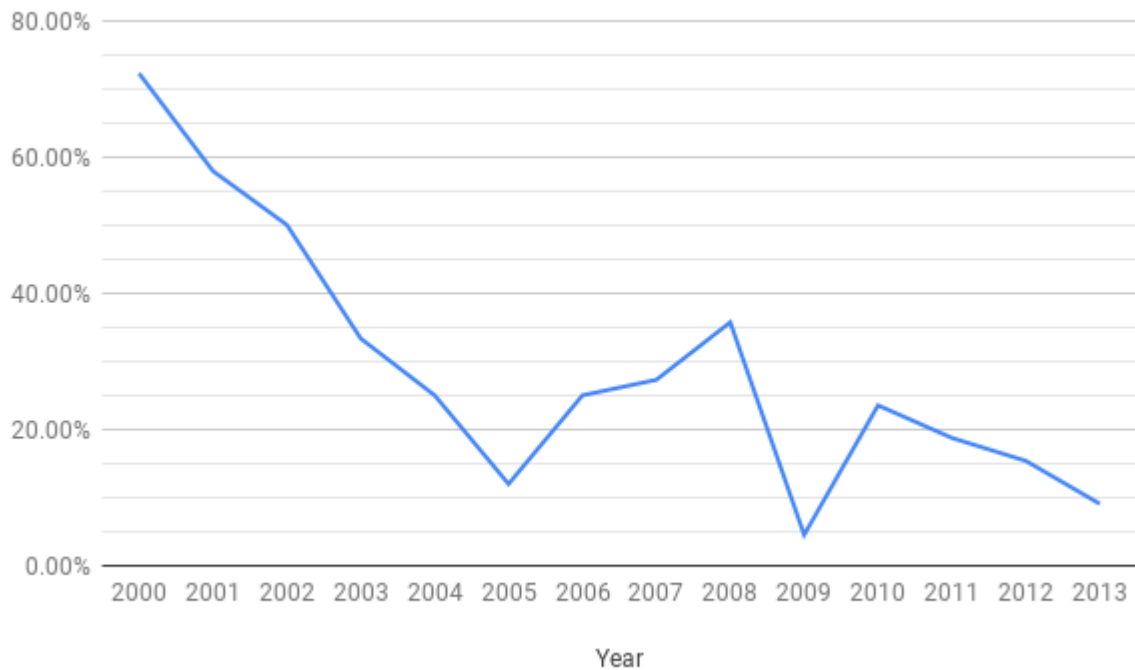


Figure 22: Usage of text-specific cover art over time

These findings support my hypothesis that, as publishing houses become more profit-driven and marketing-oriented, cover art becomes less representative of the main text, likely due to the resources involved in creating text-specific covers (as opposed to more general ones) as well as due to publishing houses increasingly outsourcing cover design work. In such an environment, the accuracy of the cover art loses its importance over making the cover design attractive and eye-catching; consequently, the covers begin to communicate the general atmosphere of the book over details from the main text, thus diverging from the established presentation of genre in favour of a look that echoes non-genre works. While one could argue that the vagueness of contemporary genre covers is a result of the publishers' attempts to make genre fiction more attractive to readers who are not generally drawn to genre, this seems implausible. While often rather general in nature, cover art for contemporary genre covers still features elements traditionally associated with genre; in comparison, books that are intended for a non-genre audience, such as the 2014 edition of George R. R. Martin's *A Song of Ice and Fire* and the 'adult' editions of J. K. Rowling's Harry Potter series (see Image 44), which attempt to distance themselves from these elements entirely.

Styles of artwork

During the course of this analysis, it became apparent that speculative fiction cover art falls very distinctly within one of the three distinct visual groups:

1. (Semi-)realistic illustration: The ‘traditional’ type of speculative fiction cover, as described by Moody and Di Fate (see the ‘Book covers and the presentation of fiction’ section of Chapter 2), features illustrations in a variety of styles and media, but most commonly attempts a realistic, painting-like impression. This type of art is seen most frequently used on the covers of the works of authors such as Robin Hobb, David Gemmell, and Terry Brooks (see Image 20), but can also be seen in newer works featuring more modern colour palettes, such as the 2012 *Lord of the Rings* covers and Paolo Bacigalupi’s *The Windup Girl* (see Image 21 and Image 19, respectively). In the early years of the 21st century, the majority (65%, see Figure 23) of speculative fiction covers featured illustrations on their front covers; however, this art style’s popularity slowly declined over the subsequent years, and by 2013, illustrated covers accounted for only 10% of all speculative fiction covers.

2. Photographic art: The art on these covers is photographic or photo-realistic, an effect which is achieved in one of two ways. The first is to centre the cover design around an actual photograph, often heavily photo-manipulated to achieve the desired effect, for example, by embellishing an existing photo with extra elements that connect the cover to the plot or the general atmosphere of the book (see Image 25). The second is for the cover to feature realistic-looking computer-rendered elements that give an impression of a photograph, as shown on the covers for George R. R. Martin’s *The Song of Ice and Fire* series (see Image 24).

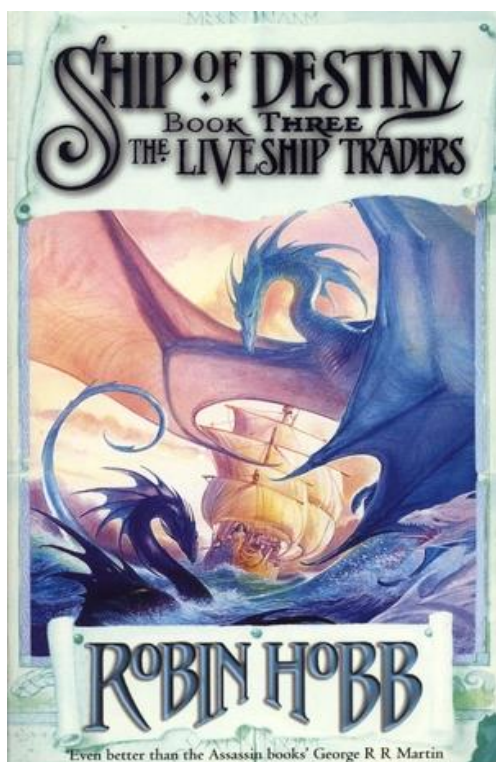


Image 22: The front cover of Robin Hobb's *Ship of Destiny* (Voyager, 2000).

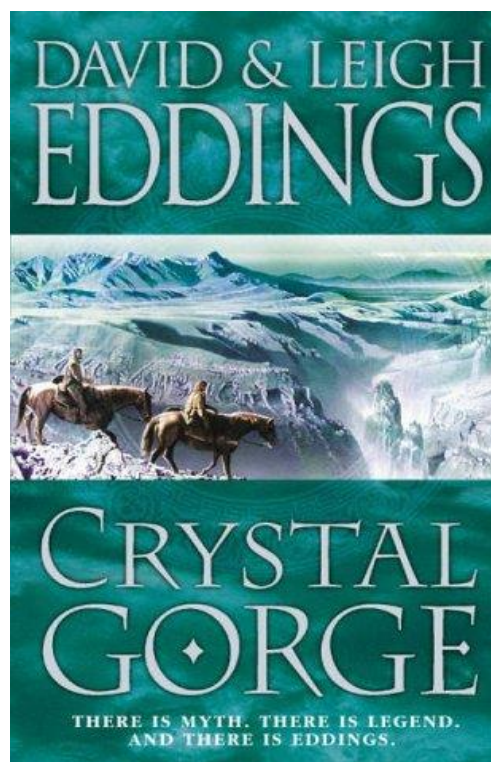


Image 20: The front cover of David and Leigh Eddings' *Crystal Gorge* (Voyager, 2005).



Image 21: The front cover of J. R. R. Tolkien's *The Return of the King* (HarperCollins, 2012).

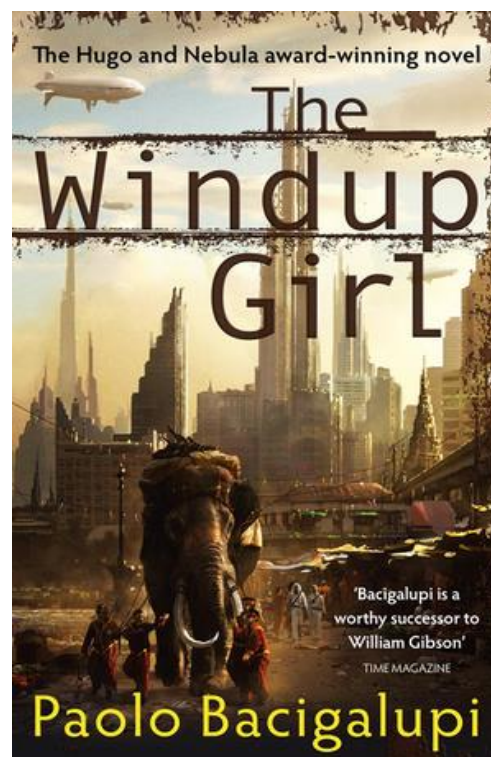


Image 19: The front cover of Paolo Bacigalupi's *The Windup Girl* (Orbit, 2010).

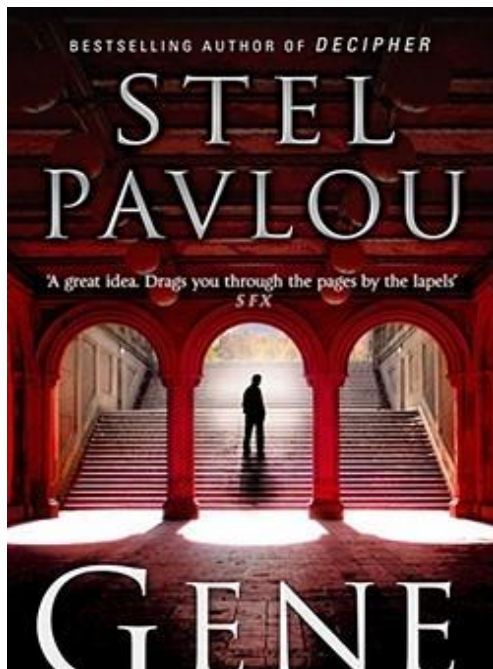


Image 26: The front cover of Stel Pavlou's *Gene* (Pocket Books, 2005).

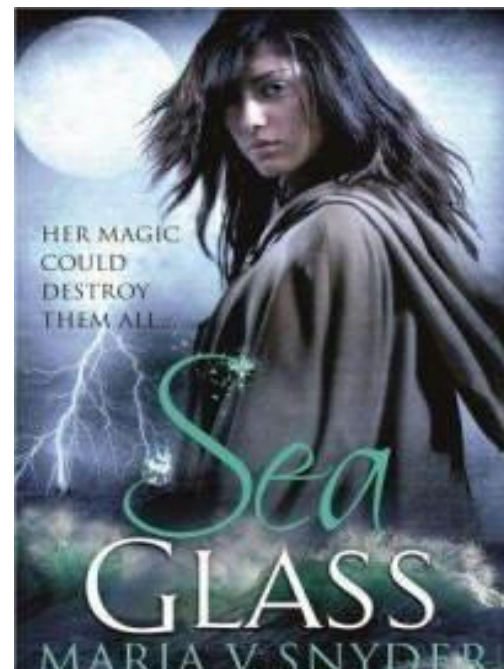


Image 25: The front cover of Maria V. Snyder's *Sea Glass* (MIRA Books, 2010).

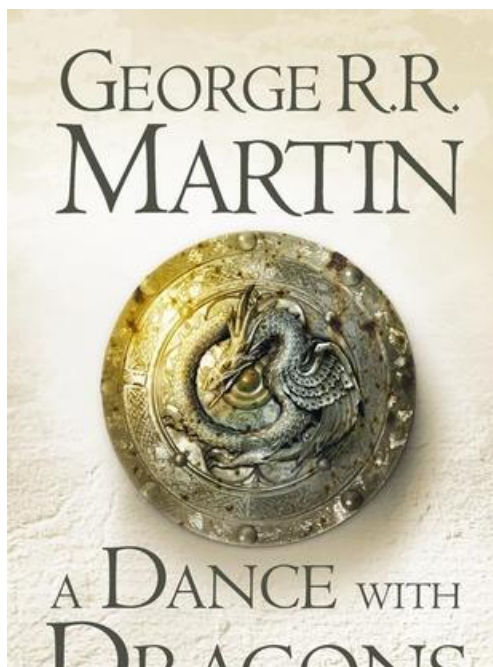


Image 24: The front cover of George R. R. Martin's *A Dance With Dragons* (Harper Voyager, 2011).

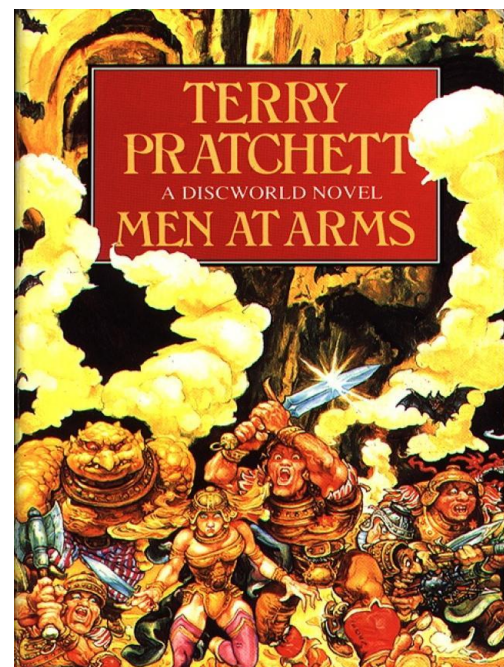


Image 23: The front cover of Terry Pratchett's *Men At Arms* (Corgi, 1994).

With the rise of new computer and design technologies, covers featuring photographic art saw a rise in usage — between 2000 and 2007, this type of cover only accounted for up to 32.14% of all speculative fiction covers, but perhaps due to image-manipulation programs such as Adobe Photoshop becoming more accessible and easier to use, photographic covers rose to represent up to 79.17% of speculative fiction covers in the years after 2007 (see Figure 23).

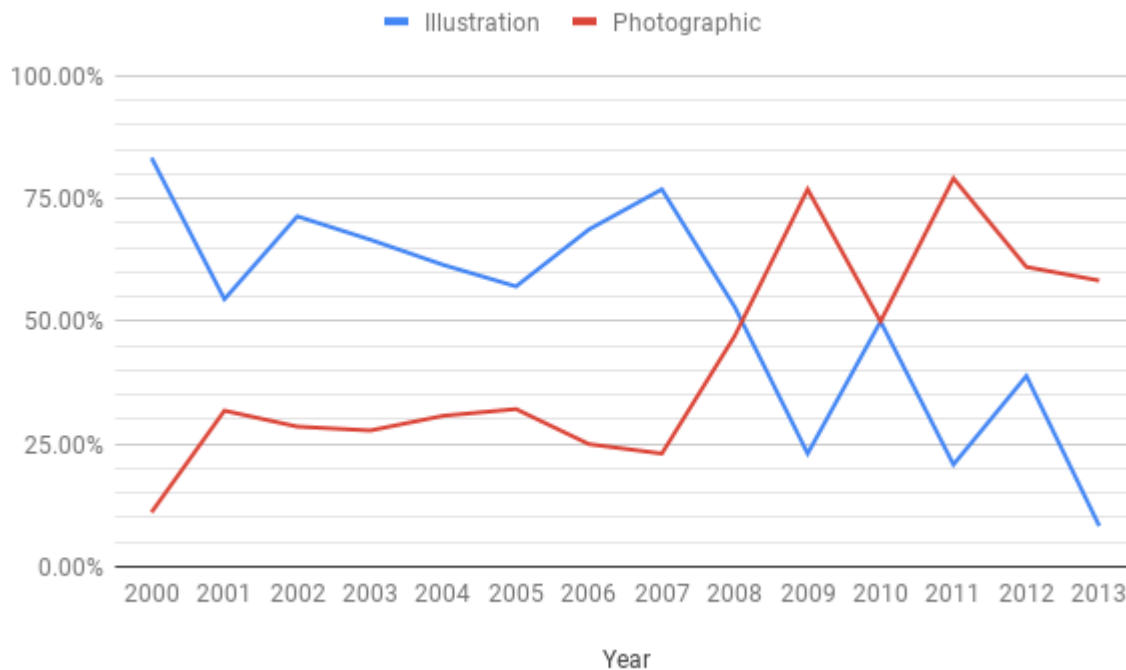


Figure 23: Style of speculative fiction cover artwork between 2000 and 2013.

3. Cartoon-like illustration: This type of cover uses an art style that creates an impression of a cartoon or a children's book (e.g. by using vivid colours, caricatured characters etc.). It is mostly seen on the covers of humorous works, most notably the works of Terry Pratchett (see Image 23 above). Outside of Pratchett's work, this style appears only on a handful of covers, such as the *Lord of the Rings* parody *Bored of the Rings* and the covers of Tom Holt's satirical fantasy works.

Other paratextual elements and genre indicators

Aside from the cover illustration, the author's name and the title of the book, most covers also feature other paratextual elements, such as puffs (defined by the Oxford English Dictionary (n.d.) as “[a] review of a work of art, book, or theatrical production, especially an excessively complimentary one”), other pieces of short text designed to introduce the book to the reader, and elements such as banners and stickers advertising the book's connection to either tie-in media, other books by the same author, or awards. This research notes the frequency of these paratextual elements and explores ways in which (if at all) these short texts can also serve as genre indicators.

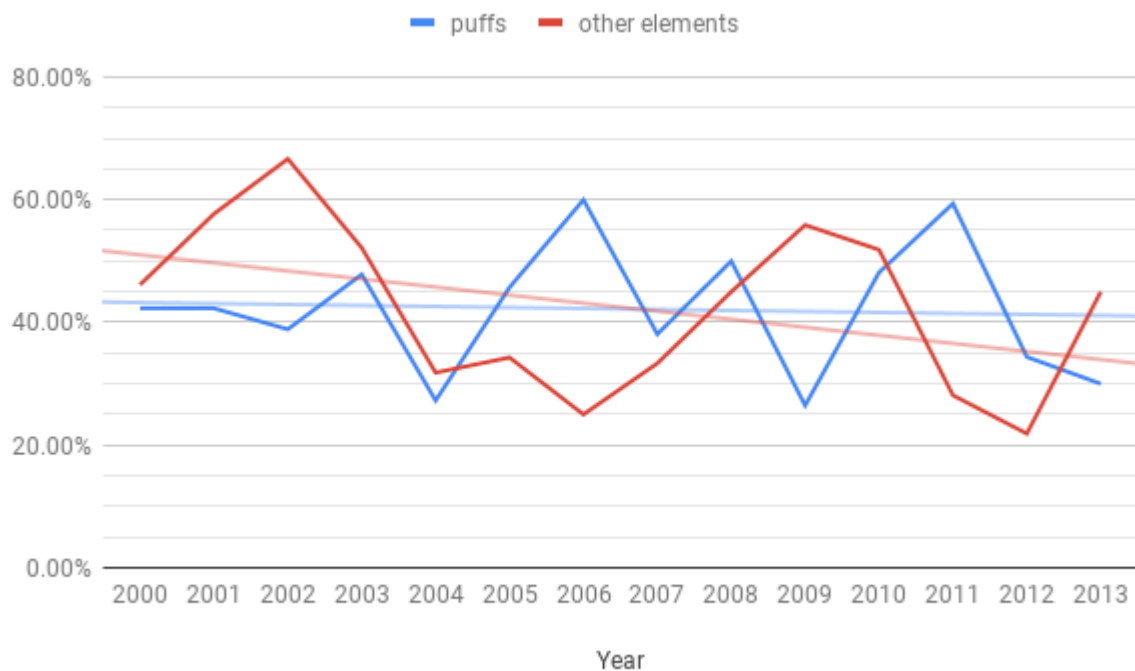


Figure 24: Puffs and other textual elements on speculative fiction covers over time.

Both puffs and other short texts are frequent additions to front cover design in speculative fiction. While their frequency varied from year to year (as much as 38% to 75% for puffs, 45% to 78% for other texts), Figure 24 shows that there seems to be no overall trend for either a rise or fall in the usage of puffs, while usage of other texts is declining slowly. Puffs appear with a slightly lower frequency than other forms of snippet text — they are included on an average of

56% of covers, while other paratextual elements of this type appear on an average of 61% of covers.

A closer look at the contents of these paratextual elements shows that, while they rarely label a book in an explicit manner (e.g. ‘a novel’, ‘a science fiction novel’), they frequently serve as genre indicators by indirectly associating the book with a genre in one or more of the following ways:

1. Referring to other authors, books, or reviewers associated with the genre: 12% of the covers feature paratextual elements referring to at least one of the above, most of which mention a famous author, primarily Tolkien.

2. Referring to various types of fiction associated with the genre: front covers, in particular of books belonging to the fantasy genre, frequently include references to various fiction types that are commonly associated with fantasy, such as epic, myth, legend, (fairy) tale, chronicle and saga. In 11% of all covers, the book is also described as being a part of a trilogy, which, while not exclusive to the fantasy genre, is often associated with it as a part of Tolkien’s legacy.

3. Using the name of a genre or subgenre: this transpires to be a less common way of associating a book with a genre. Only 11% of paratextual elements mention any kind of genre explicitly, with fantasy being the most common one (3% of all analysed covers). Other explicitly-mentioned genres include science fiction, adventure, action, thriller, romance, and horror.

4. Other words evocative of the genre: by far the most common way (used on 22% of all covers) to indicate a book’s genre through paratextual snippets, this category of texts includes words that are explicitly or implicitly connected to a certain genre in order to associate a book with it. Most commonly, this is achieved through references to various supernatural beings (vampires, angels, zombies, witches, demons) and other supernatural occurrences (magic, enchanted, other worlds etc.), but also through words connected with common speculative fiction tropes such as ‘hero(ic)’, ‘evil’, ‘destiny’, ‘prophecy’, and ‘imagination’.

Genres

By connecting the ISBNs of the books included in this analysis with user-generated Goodreads categories,¹²⁴ I identified the following genres within my sample: fantasy, science fiction, paranormal, urban fantasy, steampunk, and horror. Also present are crossovers of these genres with each other, as well as with genres such as young adult, historical fiction, thriller, mystery, adventure, and romance. 219 (53.9%) of the books are classified as fantasy, while only 69 (17%) are classified as science fiction. A third distinct speculative fiction genre, paranormal, emerged as a separate visual category during the analysis despite its status as a relatively new genre — the majority (25) of its 29 books (7.1% of all books included in the analysis) only reached bestseller charts in 2009 or later.

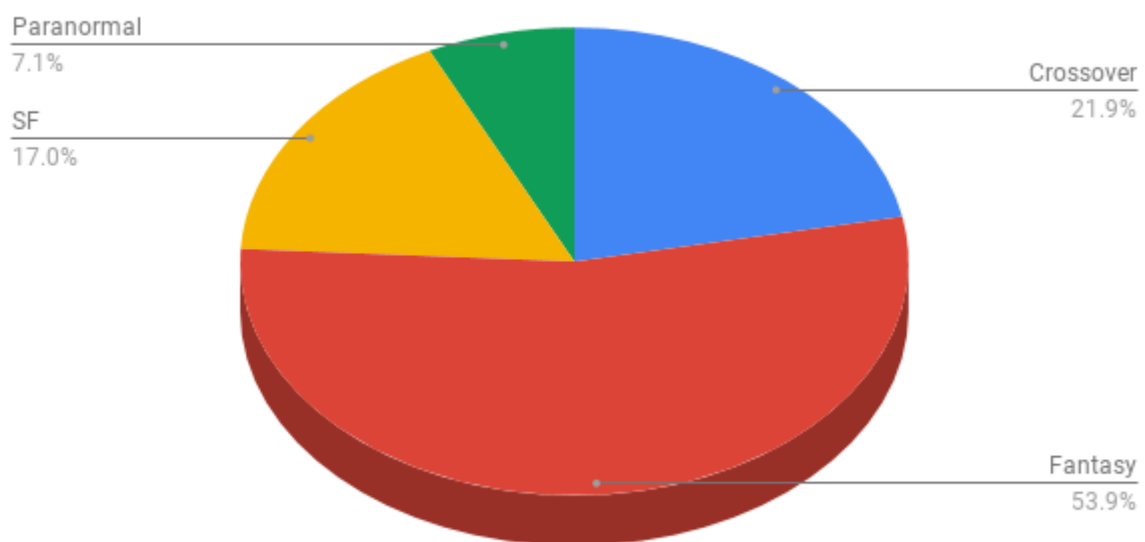


Figure 25: Genre composition of speculative fiction covers between 2000 and 2013

¹²⁴ For more details, see page 50.

Of the above genres, only fantasy has a large enough sample for each year to allow for a detailed analysis of cover design trends. However, science fiction and crossover books were also identified as prominent subgenres among speculative fiction bestsellers, and a closer look at their cover art can reveal insights into the way the two are presented in the early 21st century. ISBNs of books belonging to other subgenres, along with ISBNs that were previously classified as ‘other’ (see the ‘Speculative fiction cover art analysis’ section in Chapter 1), were grouped together and underwent an additional analysis, which will be discussed below and which included comparisons to elements of fantasy, science fiction, and paranormal fiction covers.

Fantasy

Of the 406 analysed ISBNs, 219 (53.94%) were classified as fantasy, of which 183 (84%) featured unique cover design and the rest were reprints of earlier cover art. With the works of Terry Pratchett removed from the analysis (see below), the remaining sample of books contains 178 titles classified as fantasy, of which 152 feature unique cover designs. In order to track how the designs changed with time, only the first appearance of any given ISBN on the top 50 bestseller list is used in the year-to-year analysis.

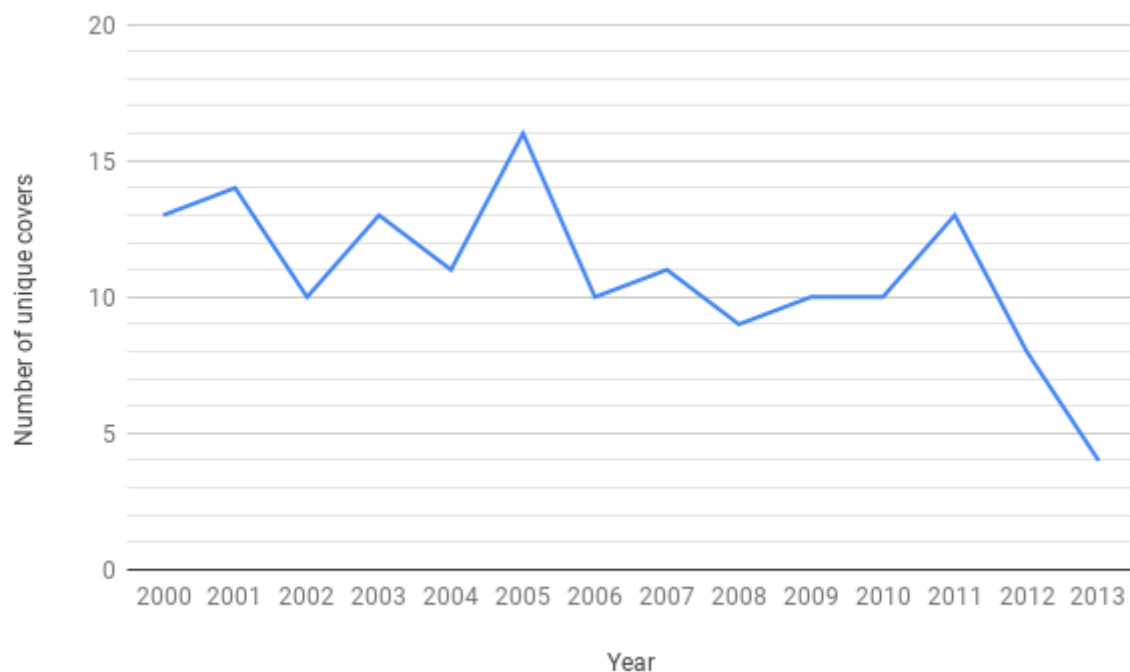


Figure 26: Number of unique fantasy covers per year

There are between 4 (2013) and 17 (2005) unique fantasy cover designs on each of the Nielsen bestseller charts (representing between 66% and 100% of all fantasy covers published in a given year), averaging¹²⁵ 11 unique designs per year (or 86%). Below, I will discuss the findings of my analysis as relating to various aspects of fantasy front covers: use of colour, types of cover art, and common elements found in fantasy cover art.

Colour

Comparing the use of colour in different front cover designs showed that the early 2000s fantasy covers primarily follow the muted, but still vivid colour palette we earlier saw described by Moody (2007, p.55; see page 153). The trend then grows towards the use of even more muted and less vivid colours, to the point where the older, more colourful style disappears from cover art from 2007 onward. Cover art from this later period uses a smaller variety of colour within individual covers as well as in general; the main colours used are neutrals such as grey, white, and beige, combined with stronger but still muted colours like dark blue, green, and purple.

Deviating from this overall trend are the works of Terry Pratchett, which represent a significant part of fantasy genre — of the 219 fantasy works initially included in this analysis, 41 were Pratchett's, with 31 unique covers. His work consistently features on the bestseller lists, reaching the top five works in every year except 2012, and placing first seven times out of 14; this is a higher success and frequency rate than that of any other author. However, as Moody (2007, p.57) states, his books' cover art differs significantly from other fantasy cover art; specifically, the covers of the books in his multi-volume *Discworld* series are all illustrated using bright primary colours, highly-detailed representations of an often remarkably large number of characters and depicting their frequently exaggerated, stereotypical physical appearance. All these elements are closer to pulp illustration than they are to modern fantasy

¹²⁵ The mean for the sample was 10.86; a median of 10.5 was calculated to account for the effect of potential outliers.

cover design, likely because they are designed to invoke the pulps satirically, to represent the humorous nature of Pratchett's texts, and to stand out from other fantasy books.¹²⁶

In 2005, Corgi released Pratchett's *Discworld* novels with more minimalistic covers, featuring simple photographic images on a black background, in an attempt to appeal to a more diverse audience (Moody, 2007, p.16). However, these were not as successful commercially as the old, more colourful designs; referring to Nielsen charts reveals that, for example, in 2005, the newly-released 'adult' edition of *The Colour of Magic* sold only 2,394 copies, while the old, more colourful edition sold 18,425. In short, the colourful *Discworld* covers are designed to be a brand of their own, probably because of Pratchett's profile. Because of this, *Discworld* titles are excluded from the year-by-year analysis, but they nevertheless represent an important aspect of fantasy cover art.

Cover art types

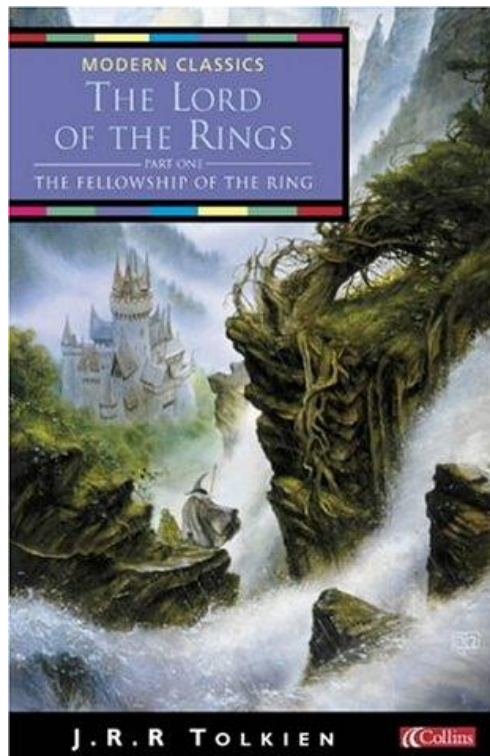
In her research, Moody (2007, p.55) identifies diegetic or representational cover art as the main speculative fiction art type(s). However, during the course of my analysis, it has become clear that Moody's categories do not suffice when it comes to categorising contemporary speculative fiction cover art. A large amount of the covers included in this analysis do not match Moody's description of representational art (see below), while at the same time featuring several significant design overlaps compared to each other. By identifying these overlaps and grouping together cover art containing common elements, this research builds upon Moody's work to distinguish the following four types of fantasy cover art:

¹²⁶ Josh Kirby, the original *Discworld* artist who illustrated Pratchett's books between 1983 and 2001, had been an established genre cover artist from the 1950s onwards (Moody, 2007, p.57), so the resemblance between pulp illustration and his work is likely intentional. Since Kirby's death in 2001, *Discworld* covers have been illustrated by Paul Kidby, who used a more muted palette and a softer, less detailed and cluttered art style. However, Kidby's covers are still sufficiently different from the rest of fantasy cover design to be recognisable as *Discworld* books.

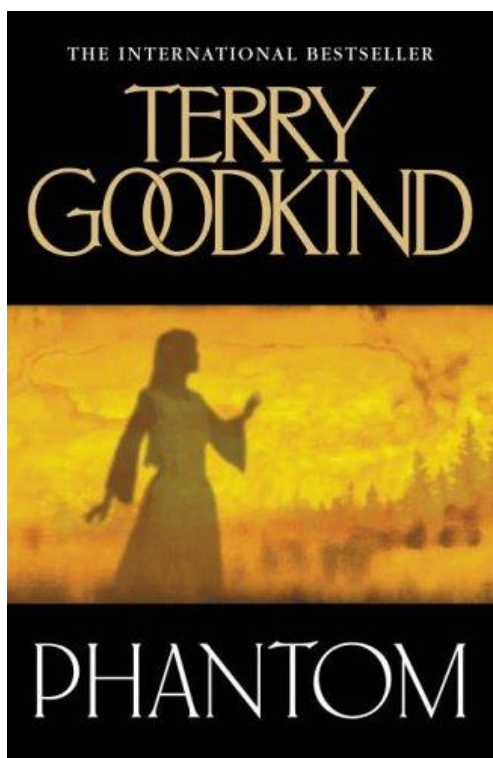
1. Representational

As described by Moody (2007, p.56) and Di Fate (1997, p.54), representational cover art is a type of narrative-based illustration that communicates the contents of a book accurately and quickly in order to attract readers. It depicts settings, protagonist(s) and/or other important characters in high detail, and rarely out of context — for example, if there is a person depicted, it will always be shown as situated within a landscape. Cover art of the representational type will often feature a specific scene from the book and, unlike some other types of cover design, primarily features paintings or illustrations over photographic-style images, in line with the classic representational style described by Moody and Di Fate. This type of cover design is very informative and shows the reader exactly what they can expect from the book in terms of characters and/or setting. Representational cover art often depicts specific scenes from the book in such a way that even a reader who has not read the book can tell with relative certainty that the image on the cover faithfully represents the specific contents of the main text.

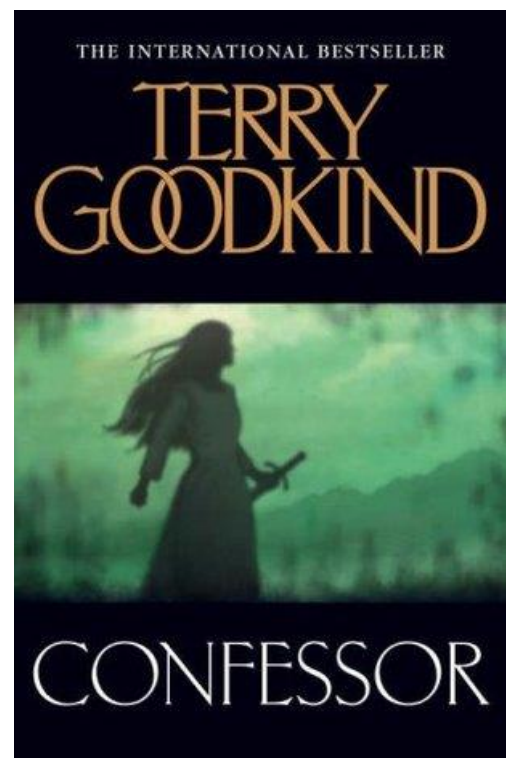
A good example of representational cover art can be found on the front cover of J. R. R. Tolkien's *Fellowship of the Ring* (see Image 29), published in 2001 as part of Collins' Modern Classics series. Illustrated in bright colours, it features a vast, misty mountainous landscape with a castle alongside a tumultuous river and a large cliffside in front. There is also a cloaked figure with a staff and pointy, wide-brimmed hat standing on top of a cliff. Even a reader who is unfamiliar with the contents of the book itself can surmise from the illustration alone that the book is likely to feature a wizard undertaking a perilous journey in order to reach a remote fortress.



*Image 29: The front cover of J. R. R. Tolkien's *The Fellowship of the Ring* (Collins, 2001).*



*Image 28: The front cover of Terry Goodkind's *Phantom* (Harper Voyager, 2006).*



*Image 27: The front cover of Terry Goodkind's *Confessor* (Tor, 2007).*

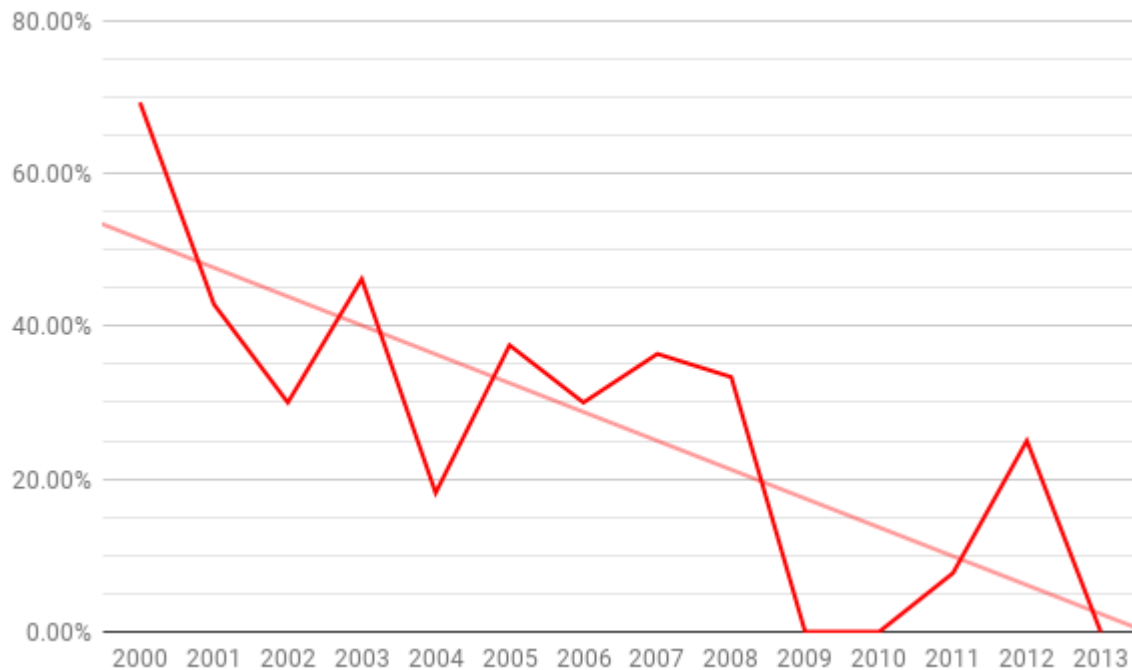


Figure 27: Representational cover art popularity over time.

As we can see in Figure 27 above, while the representational cover art was very common in the early 2000s (it is the most popular of all types in the 5 out of 8 years between 2000 and 2008), its usage dropped sharply from 69% in 2000 to 25% in 2012, with a complete lack of representational type of covers being published in the years 2009, 2010, and 2013.

2. Minimalist representational

This cover art type communicates the general atmosphere of the book rather than specific information about book contents or a scene from the text; it uses similar elements to the representational type, such as the book's protagonist or setting, but in less detail and/or in a lesser number. Instead of depicting a detailed scene, the cover design focuses on a single element only, while the rest of the setting will not be as well defined and will often be represented only through a generic backdrop (e.g. clouds), or hard to distinguish. People are often depicted solely as outlines or shadows, unless they are the main focus of the cover. Often, these cover designs are sourced from photographs rather than illustrations. For example, Terry Goodkind's *Phantom* and *Confessor* (see Image 28 and Image 27, respectively) both feature cover art with a shadowy outline of a woman in a long dress (and, in the case of *Confessor*, a

sword) against a vague backdrop including a forest (*Phantom*) and a hillside (*Confessor*). There is no colour aside from black and a contrasting colour (green/yellow), and no particular detail to the cover art.

Minimalist representational type is mainly a style of transition; never the most frequently used of the four cover types, it bridges the gap between representational type and the other two main types (see below). As the representational cover type experienced less frequent use, so did the minimalist representational type.

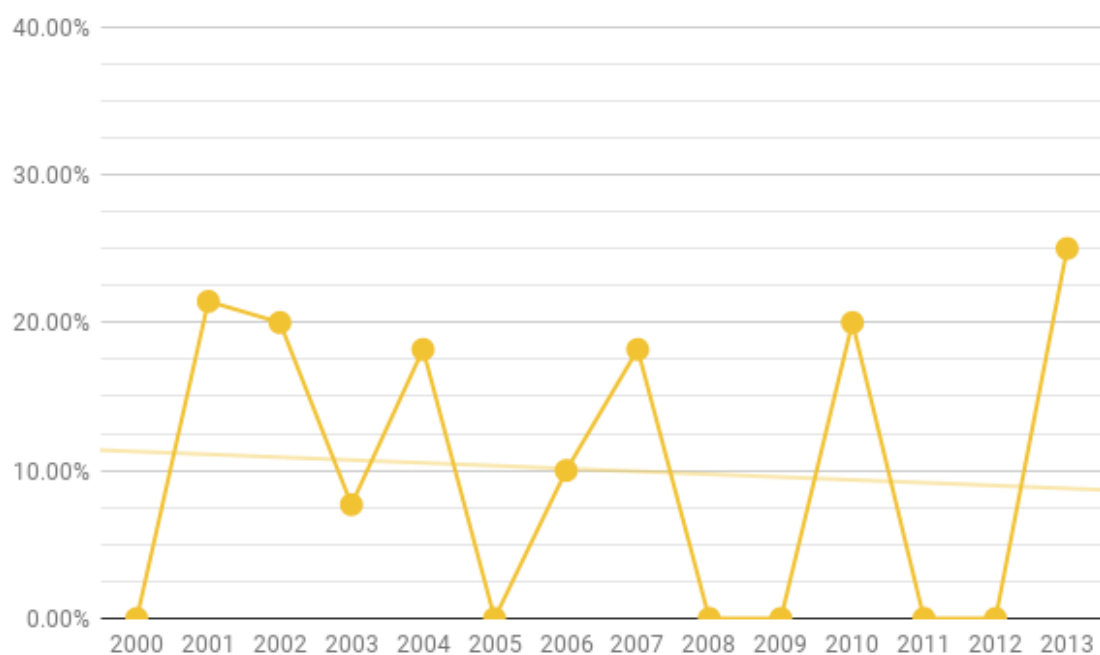


Figure 28: Minimalist representational cover art popularity over time

3. Symbol-focused

Covers of this type usually feature a single element on a plain, single-colour background, or a subtly textured one. The sole element is usually an image of an item or an animal that best captures the ‘spirit’ of the book — for example, a helmet, a dragon, a sword etc. This type of cover art makes it easy to visually connect books in a longer book series in a simple way; the central position of the symbol draws the eye of the reader towards it, while its small size leaves plenty of space for the text on the cover (such as the author’s name) to be prominently displayed. This type of cover design can be seen representing various long-running fantasy book series such as Raymond E. Feist’s *Riftwar Cycle*, George R. R. Martin’s

A Song of Ice and Fire, Robert Jordan's *Wheel of Time*, and Robin Hobb's *Rain Wild Chronicles* (see Image 30 and Image 31, respectively).

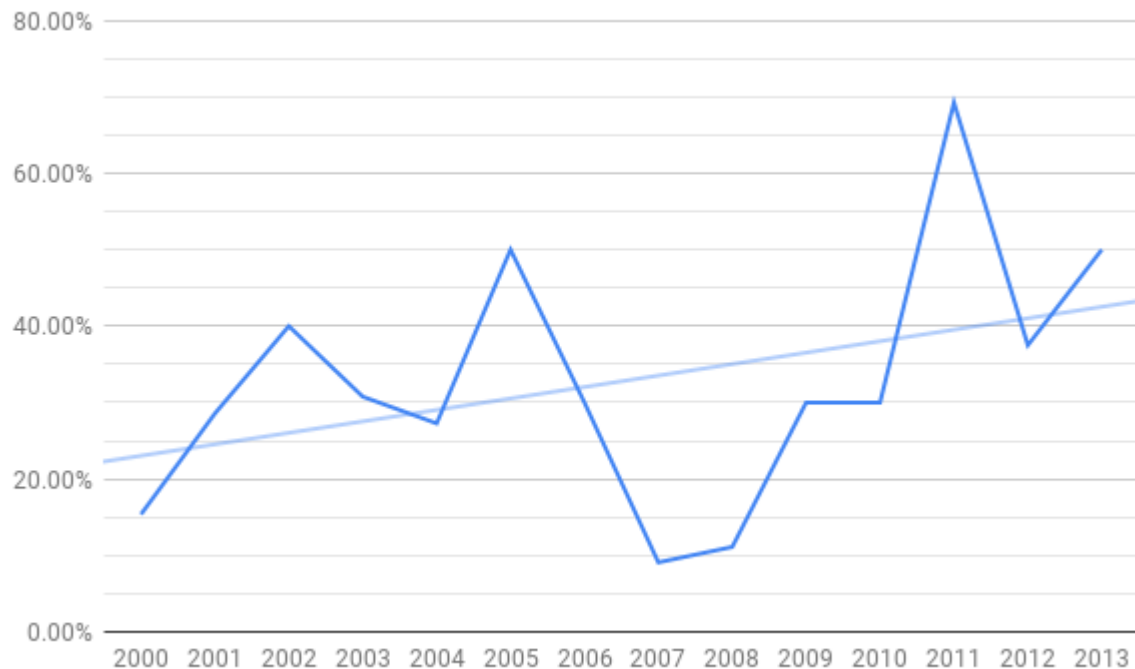


Figure 29: Symbol-focused cover art popularity over time

While the symbol-focused cover art represented a relative rarity in 2000, with only 15% of that year's covers being symbol-focused, it quickly gained traction, peaking at 50% in 2005. This was followed by a short period during which other trends (primarily representational and person-focused art types) prevailed, but despite that, symbol-focused cover design peaked again in 2011 at 69%, likely due to renewed interest in the *Song of Ice and Fire* series (which primarily uses this cover type) and subsequent imitation covers.

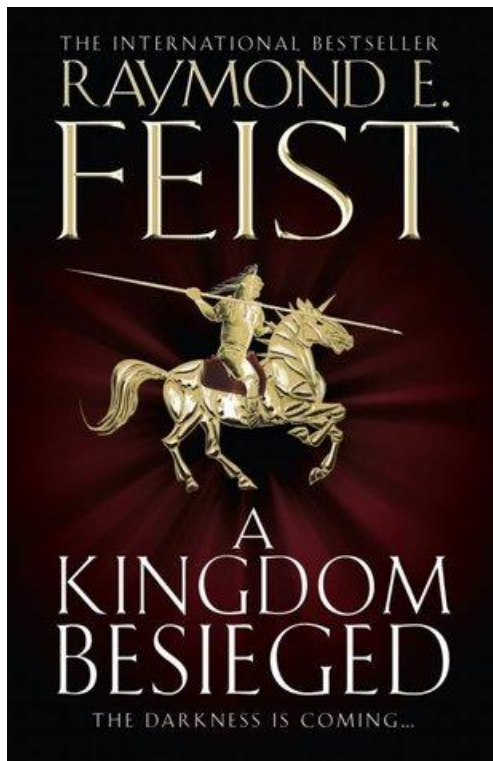


Image 30: The front cover of Raymond E. Feist's A Kingdom Besieged (Voyager, 2011).

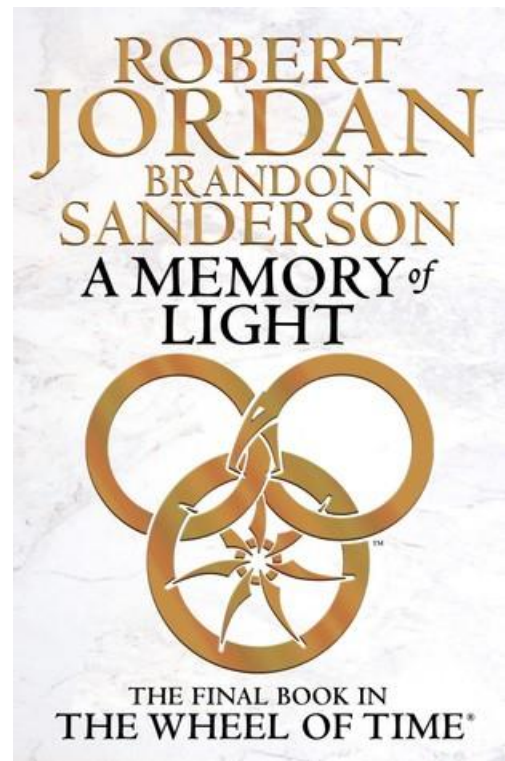


Image 31: The front cover of Robert Jordan and Brandon Sanderson's A Memory of Light (Orbit, 2013).

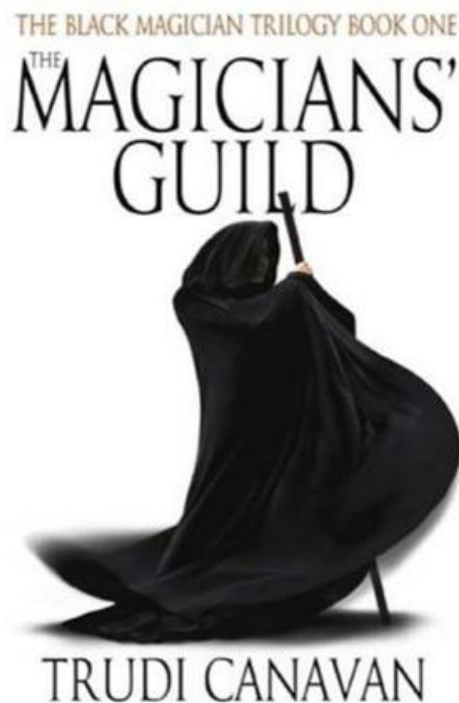


Image 32: The front cover of Trudi Canavan's The Magicians' Guild (Orbit, 2004).

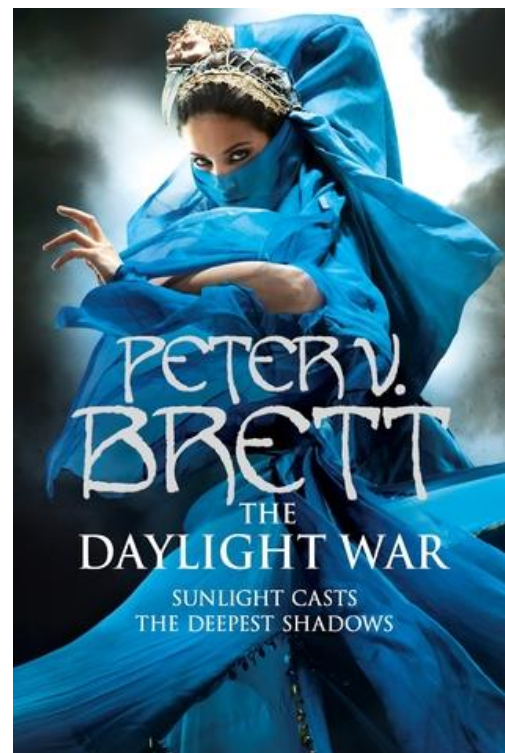


Image 33: the front cover of Peter V. Brett's The Daylight War (Harper Voyager, 2013).

4. Person-focused

A combination of the symbol-focused and minimalist representational type, these cover designs feature individuals (frequently the book's protagonists) taking up a large or prominent space on a book's cover with little to no surrounding scenery or other elements. Most of the time, the person is the only thing depicted on the cover, and the detail between the depictions varies – some will feature a silhouette only, such as Trudi Canavan's *Black Magician Trilogy* (see Image 33), while others will depict a detailed photograph (or illustration) of a person (see Image 32).

This type of cover first becomes used more widely in 2004, where 36% of the covers included in this analysis are of the person-focused cover type. It rises to further prominence from 2006 onward, being the most frequently used of the four types in five out of seven subsequent years and peaking at 50% popularity in 2010.

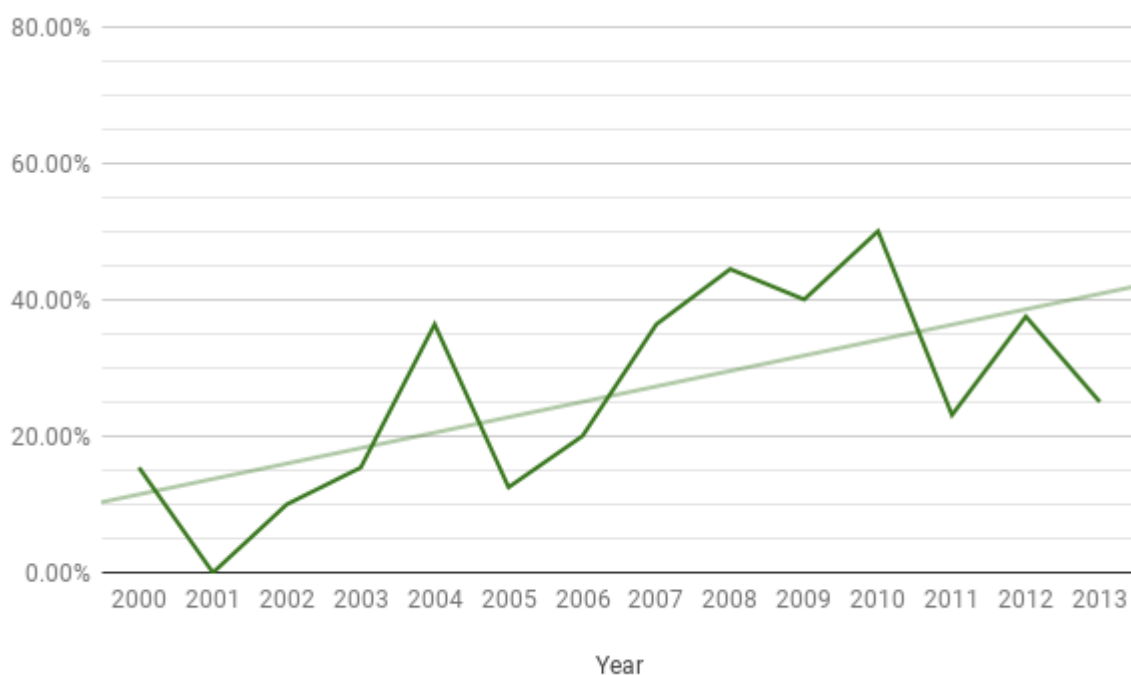


Figure 30: Person-focused cover art popularity over time

Common elements

The key elements of speculative fiction cover art were determined by scrutinising each of the front covers in the sample and writing down a detailed description of what items are depicted on the front cover. All of the items that appear more than ten times were then extracted, grouped together thematically, and ordered from most to least common. The covers feature the following common elements:

1. Cloaked and/or hooded figures

Fantasy cover art frequently attempts to convey the impression of secrecy and/or adventure through depictions of billowing cloaks or hooded figures (but most frequently both). This element is present in fantasy cover art from the early 2000s, and it becomes more prominent from 2007 onwards, being featured on covers of the works of fantasy authors such as Trudi Canavan, Karen Miller, and Brent Weeks (see Image 35). The spike in this element's usage can be seen on the graph below: it was used in 19.54% of speculative fiction covers published between 2000 and 2007, while from 2007 onwards, it was found on 41.66% of all covers featured in this analysis.

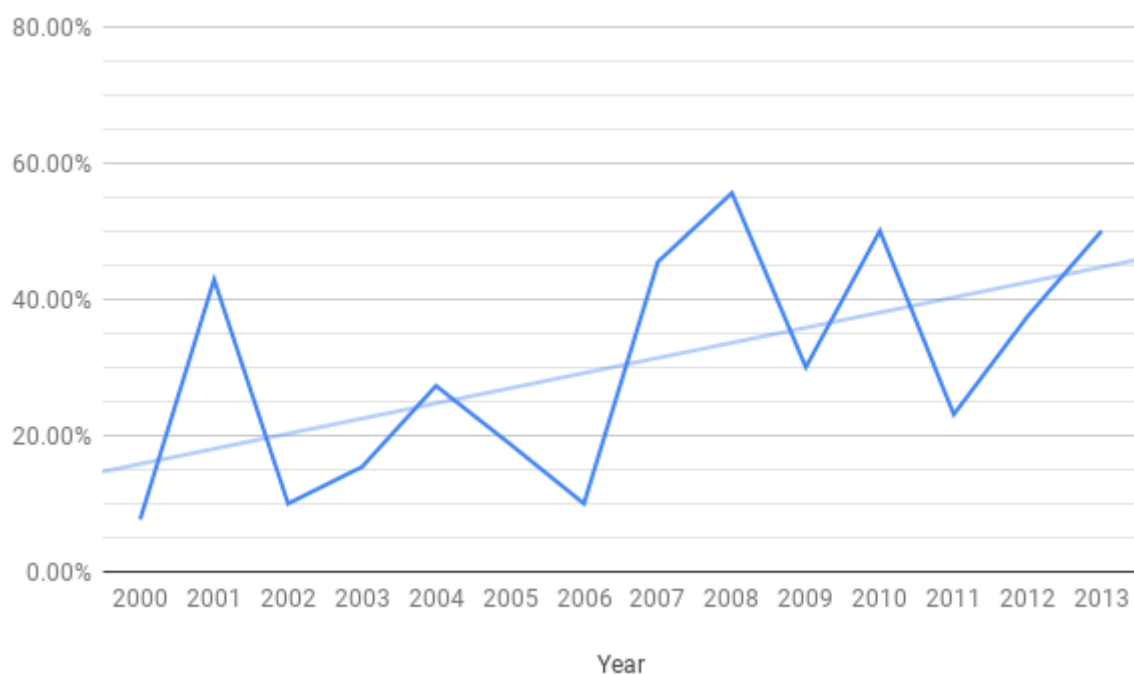


Figure 31: Usage of cloaked and/or hooded figures on fantasy covers over time

2. Medieval weaponry and armour

Depictions of medieval weapons, either on their own or in the hands of a character, statue etc., are a very common motif in fantasy cover art, which is perhaps unsurprising due to fantasy's frequent focus on medieval settings (Moody, 2007, pp.57-58). The most commonly featured were swords and other bladed weapons, which appeared on 60% of covers featuring weaponry and on 27% of all covers. Also pictured are other melee weapons such as staves (usually wielded by wizards or other magicians), spears and/or polearms, and axes. Ranged weapons are depicted much less frequently — there are just five covers in total (or 3% of all covers) that featured a bow or a crossbow.

Similarly, pieces or whole sets of armour are frequently depicted in cover art, with shields, helmets, and/or whole suits of armour appearing 33 times (19% of all covers). Of all five groups of common fantasy cover art elements, this one is the second most consistently present, occurring in 23% to 67% of all fantasy covers in any given year and becoming only slightly less used over time.



Figure 32: Usage of medieval weaponry and armour in fantasy cover art over time

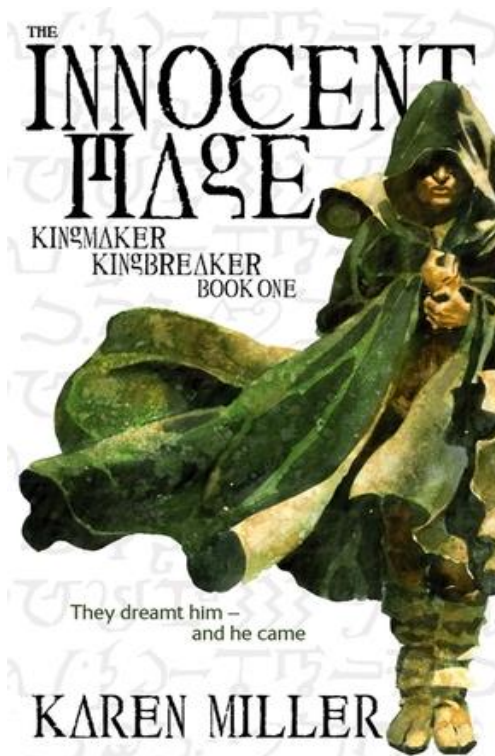


Image 34: The front cover of Karen Miller's *The Innocent Mage* (Orbit, 2007).

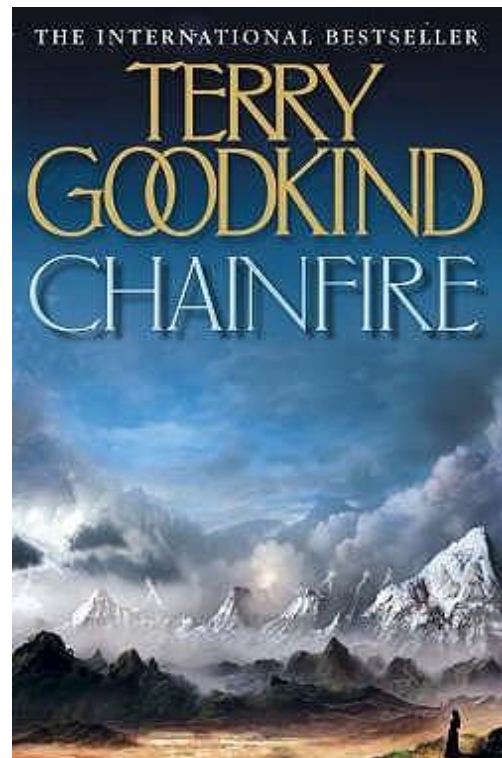


Image 35: The front cover of Terry Goodkind's *Chainfire* (Voyager, 2006).

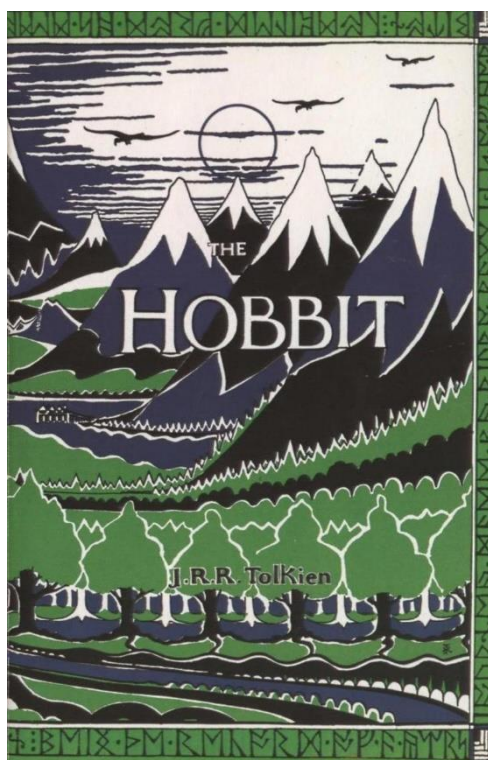


Image 36: The front cover of J. R. R. Tolkien's *The Hobbit* (George Allen and Unwin, 1937).

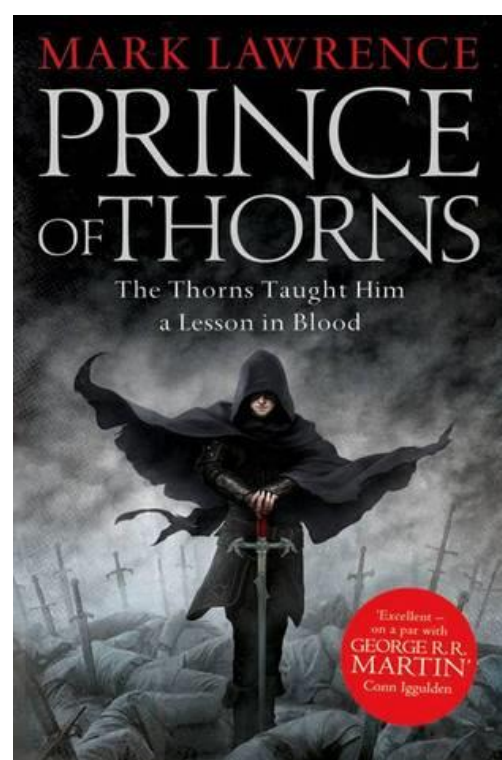


Image 37: The front cover of Mark Lawrence's *Prince of Thorns* (Harper Voyager, 2012).

3. Sprawling landscapes

As mentioned by Moody (2007, p.49), landscapes (often seen from above) are a common feature in fantasy cover art. Most frequently, artists depict mountainous, forested lands with a river running through them. A very similar landscape was famously depicted on the cover of Tolkien's *Hobbit* (see Image 37), and while influence of Tolkien's works on fantasy cover design does not seem to have been explored yet, it would not be surprising for it to have served at least as a partial inspiration for this design choice. This could have happened either directly, by artists or publishers wishing to replicate the success of Tolkien's books, or indirectly, with artists taking Tolkien's Middle Earth as a topographical inspiration. Unlike other groups of common fantasy art elements, this one declines along with representational style (see Figure 33), experiencing a sharp drop in usage in the late 2000s — prior to 2009, this element was used in 35.51% of all covers, but from 2009 onwards, its usage fell to 6.67%.

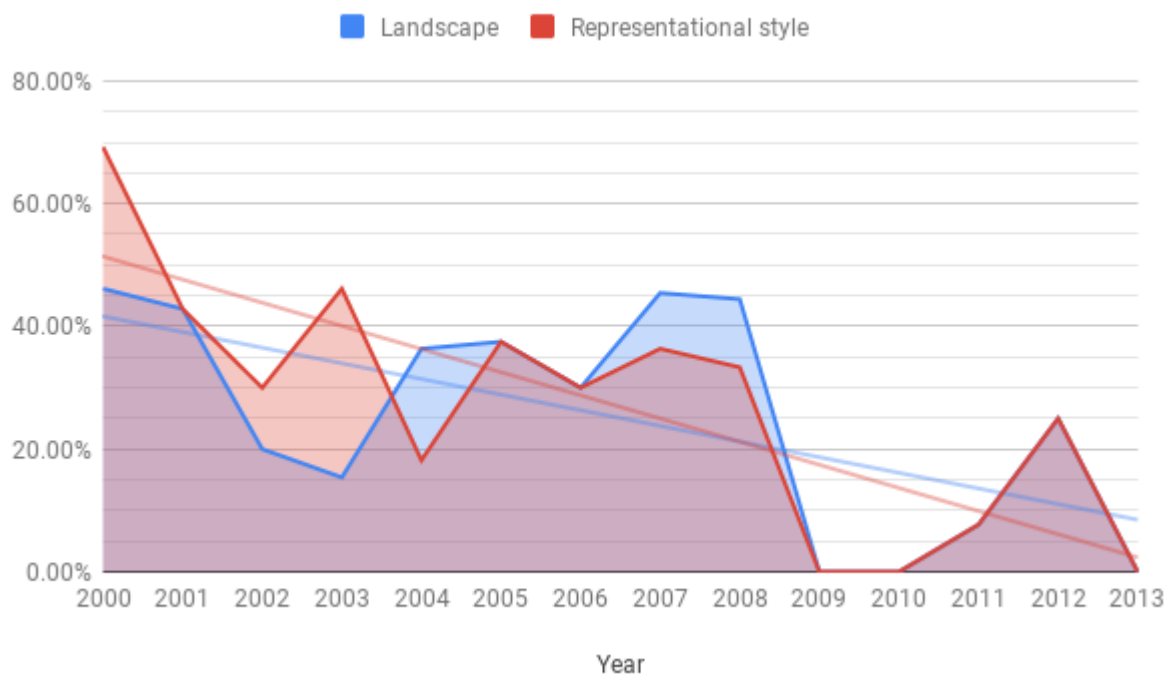


Figure 33: Comparison of landscape usage and representational style in fantasy covers over time.

4. Dramatic atmosphere

Elements that intend to convey a dramatic atmosphere or setting are a relative constant of fantasy cover art over the years, with no significant trend of rising or falling in numbers, and are featured on 31.58% or 48 of the fantasy cover art examples included in this analysis. Most common of these are elements such as mists or smoke (included on 16, or 33,33% of covers of this type) that are frequently unnatural in colour; adverse weather, such as stormy clouds, snow, or rain (15, or 31.25%) depictions of shadows and darkness (8, or 16.67%), and indicators of death such as skulls, bones, and corpses (6, or 12.50%). For example, the cover of Mark Lawrence's *Prince of Thorns* (see Image 36) communicates a darker kind of fantasy novel by featuring several of these elements: the mists that dissolve into a dark, shadowy background; a cloak billowing in the wind; and corpses surrounding the figure wearing the cloak. Dramatic atmosphere represents a fairly consistent feature of fantasy book covers, but with drops and rises in usage that are likely results of short-lived trends (see Figure 34 below); the motifs themselves are consistent in theme as well and do not appear to follow any significant trends over time.



Figure 34: Usage of dramatic atmosphere in fantasy cover art over time

5. Animals

Another commonly used element in fantasy cover design amongst this sample are animals, portrayed either as actual creatures or (frequently ornamental) representations; they are present on 32.89% (50 out of 152) of all unique fantasy covers that were analysed as a part of this research. Horses (including horses carrying riders) are the most frequently depicted of all animals, appearing on 12.50% (19) of all covers; this is likely due to the popularity of quasi-medieval fantasy settings as mentioned by Moody (2007, pp.57-58). Another frequent element are depictions of dragons (featured on 7.89%, or 12 covers), which are a popular trope in fantasy fiction, and are also the only mythical animals depicted on fantasy covers in this analysis. Surprisingly, wild animals, such as wolves, snakes, and birds of prey, are also depicted quite frequently, being present on 9.87% (15) of fantasy covers; as these are not as commonly associated with fantasy tropes, the reason for their inclusion is unclear, but might serve to underline a sense of danger, wilderness, or adventure that the book is attempting to convey.



Figure 35: Usage of animal motifs over time

Of the 406 analysed ISBNs, 69 (17%, see Figure 25) were classified as science fiction, of which 60 featured unique cover design while the rest were reprints of earlier cover art. Even though there were not enough science fiction titles in the sample to warrant a more detailed year-to-year analysis, as in the case with fantasy, this research has nevertheless shed some light on science fiction cover design of the early 21st century. In specific terms, I have attempted to determine the trends in use of the elements identified by Di Fate (1997) as particular to science fiction: complex machines, spaceships, aliens, sprawling cities, and idealised characters such as femme fatales and heroic men.

During the analysis, it became apparent that, possibly due to the small sample used, the style of science fiction cover art that was analysed is less dependent on the year of publication (as is the case with fantasy covers) and more on the author/series to which the book in question belongs. This is consistent with Thompson's (2012, p.214) and Clark and Phillips' (2014, p.230) claim in respect of brand-name authors that was discussed in the 'Marketing in publishing' section of Chapter 2 — namely, that the publishing industry in the 21st century tends to focus on promoting well-known authors, and design the covers of their books so they form a cohesive brand. The sample contained the following four main authors and series:

1. **Iain M. Banks:** there are 11 covers for Banks' works in the sample, with six unique designs for five different titles in total. Aside from the *Surface Detail* cover, which features a person-focused cover design, all of them belong to the minimalist representational style; the colours are muted throughout, with covers from 2008 and onward focusing on combinations of black with a single contrasting primary colour (see Image 40). The connection to the science fiction genre is made clear with all but one cover (2001's *Look to Windward*) featuring either a spaceship, a planet, or a depiction of outer space (or a combination of these elements).

2. **Douglas Adams:** of the seven Adams' books that are included in this analysis, all but two are reprints of *The Hitchhiker's Guide to the Galaxy*. In total, five of the seven front covers of Adams' works follow the same template, using a depiction of the outer space as a background and supplementing it with a small number of other elements, mainly using the colours of blue and black (see Image 39). This style of cover is only seen in Adams' works,

and does not align perfectly with any of the other identified styles, although it could be considered a variation of the symbol-focused style — the symbols being used to denote individual works in Adams’ opus (as opposed to individual entries in a book series), and the background of outer space suggesting to the reader the genre to which the books belong.

3. **Peter F. Hamilton:** unlike most of the other science fiction covers included in this analysis, the covers for Hamilton’s works consistently feature a range of bright primary colours and illustrations that are reminiscent of Di Fate and Moody’s descriptions of representational style, though they are mostly not as detailed (see Image 42). The only exception is the earliest of Hamilton’s analysed covers (featured on 2002’s *Fallen Dragon*), which is a muted, sober, photographic depiction of a planet. The connection to the science fiction genre is found on all of Hamilton’s covers: aside from *Fallen Dragon*, they all feature meticulously designed spacecrafts.

4. **The Warhammer 40,000 series:** this series of science fiction novels written by various authors serves as a tie-in to a popular tabletop miniature game *Warhammer 40,000*. These are the only covers in the sample that are illustrated in the representational style, albeit in a more muted palette than that described by Moody and Di Fate (see Image 41). The 17 *Warhammer* covers (all of them unique) included in this analysis feature most of the imagery traditionally associated with science fiction art (i.e. detailed illustration, alien creatures, spaceships, futuristic armour and weaponry).

These four groups of science fiction covers amount to 61% of all science fiction books included in this analysis. The remaining 39% of covers feature mostly traditional representational-style design as described by Di Fate and Moody, minimalist representational style, and abstract style. The latter does not appear in fantasy covers at all but is popular especially with covers of science fiction books that are considered classics (e.g. Margaret Atwood’s *The Handmaid Tale* and Aldous Huxley’s *Brave New World*).

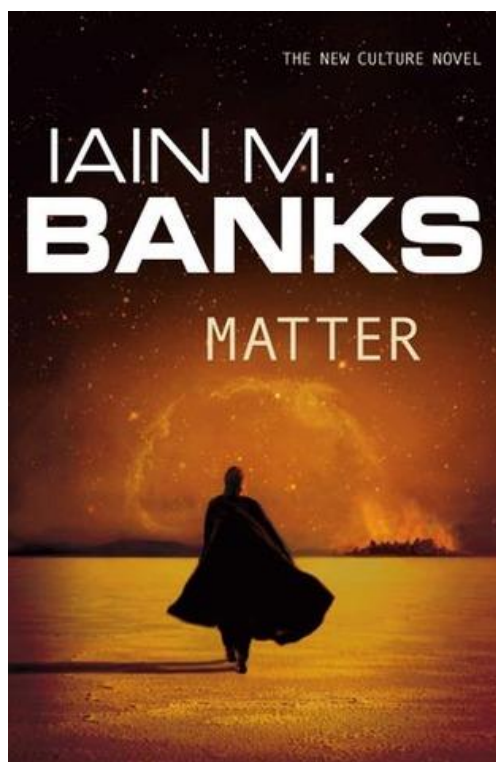


Image 39: The front cover of Iain M. Banks' *Matter* (Orbit, 2008).

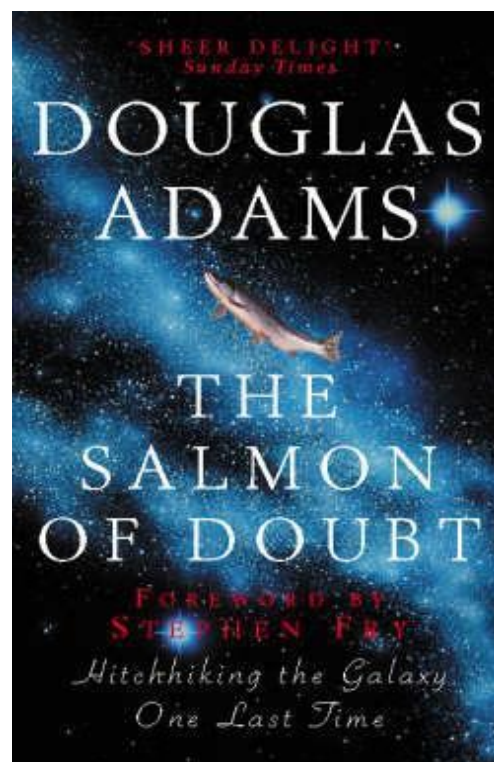


Image 38: The front cover of Douglas Adams' *The Salmon of Doubt* (Pan Books, 2003).

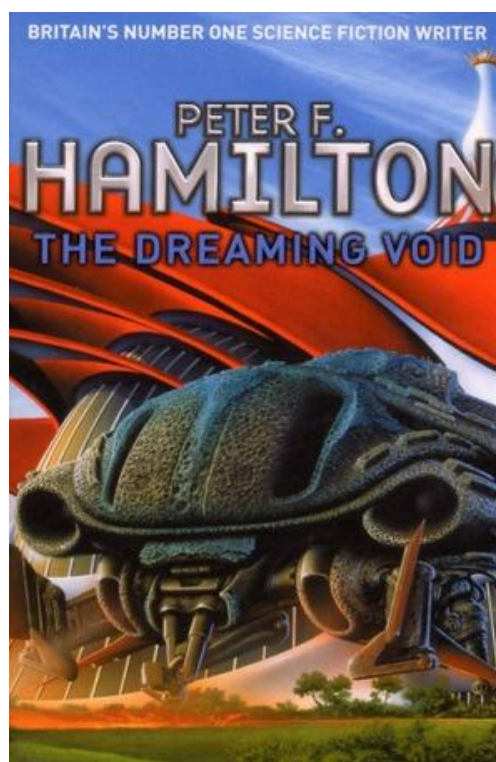


Image 41: The front cover of Peter F. Hamilton's *The Dreaming Void* (Macmillan, 2007).

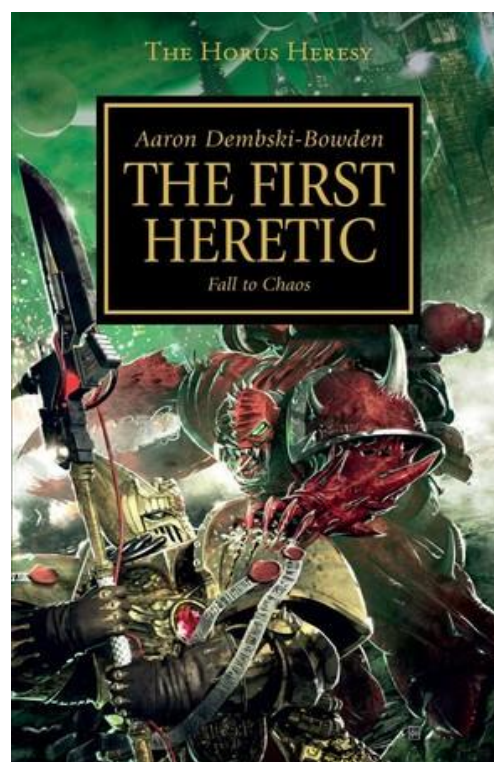
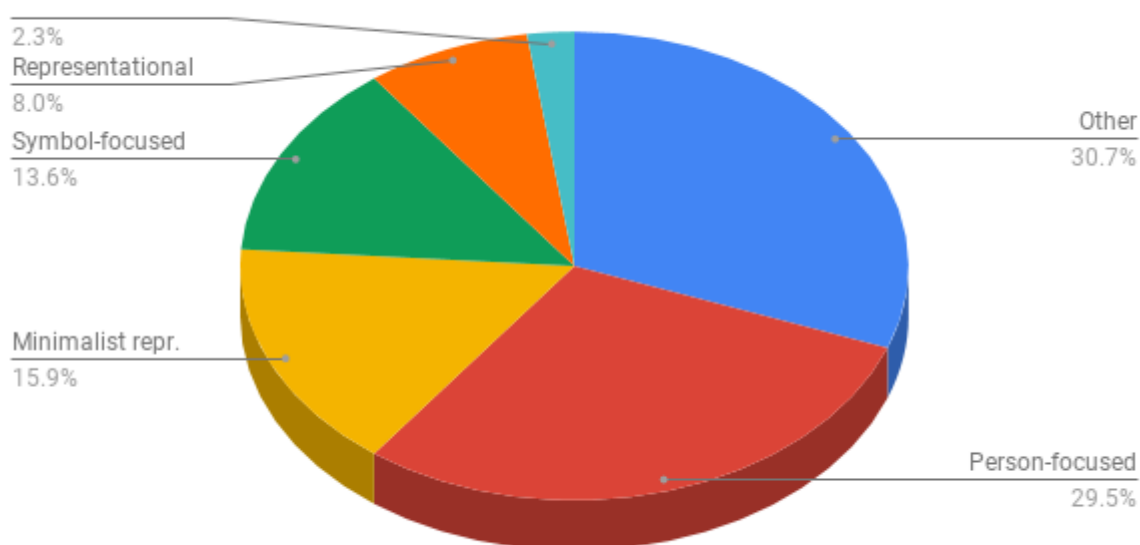


Image 40: The front cover of Aaron Dembski-Bowden's *The First Heretic* (Black Library, 2010).

Crossovers

A large number (89, or 21.9%) of books included in this analysis are crossovers — books which do not fit into a single genre, but which include elements of two or more genres. Goodreads users identify the following crossover categories: science fiction/fantasy, science fiction/thriller, fantasy/horror, fantasy/historical fiction, fantasy/mystery, fantasy/young adult, paranormal/young adult and paranormal/urban fantasy.

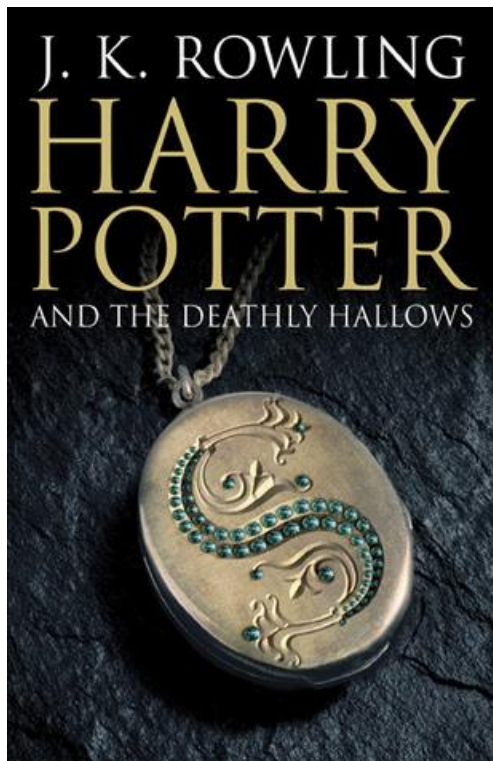
Figure 36: Crossover cover art types



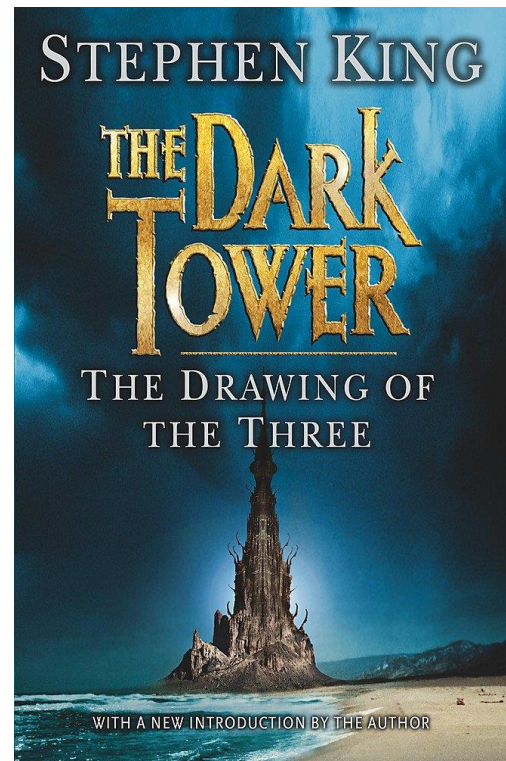
The final stage of my analysis involved comparing the covers for these crossovers, as well as those of the few books belonging to other speculative fiction genres (such as steampunk and urban fantasy), to covers of other genres in order to explore how crossovers compare to single-genre books. The analysis identified the following common characteristics of crossover cover art:

1. Combining minimalist representational and symbol-focused art types. While both minimalist representational type and symbol-focused type are commonly used on crossover covers in their own right (accounting for 15.9% and 13.6% of crossover covers, respectively), 14.6% of crossover covers merge the two in a hybrid art type that provides the reader with a sense of the book's atmosphere while at the same time focusing on one central symbol or object. As with symbol-focused art type, this hybrid type is most commonly used to denote books belonging to a series. For example, *Harry Potter* series covers aimed at the adult market feature key objects from each book, as well as the surroundings in which they are situated, allowing the reader to get a glimpse into the fictional world of the book while keeping their focus on the main symbol. Similarly, Stephen King's *Dark Tower* series covers use the titular building as the focal point of the cover, while at the same time utilising the space around it to represent the setting of each book.

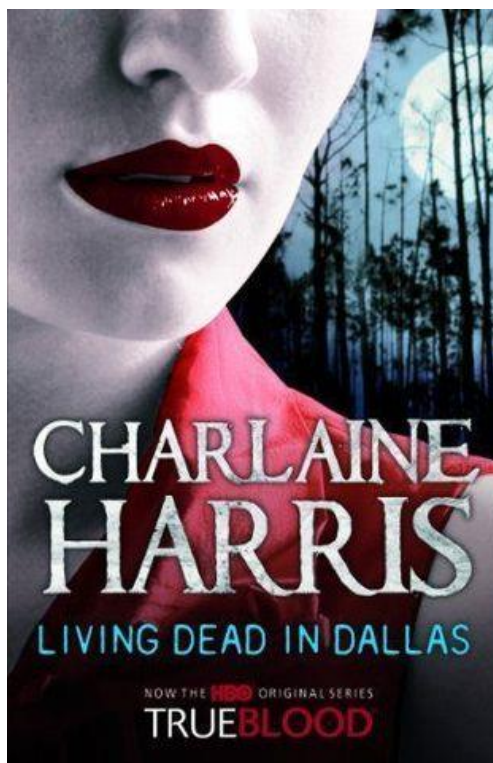
2. Person-focused art style, which is featured on 29.5% (26) of the crossover covers included in this analysis. In particular, this type is frequently used for paranormal crossovers — of the crossover covers featuring person-focused art style, 16 (61.6%) are categorised as some sort of paranormal subgenre. This tendency towards paranormal is reflected in the overall presentation of this type of crossover as well, with the use of dark colours with strong contrasts of black, white, and deep red (or other jewel-toned colours), and photographic-style images depicting women or women's faces in particular. On the other hand, non-paranormal crossovers featuring this art type also focus on photographic images and contrasts, they are subtler in appearance, featuring lighter colours and contrasts that are not as severe as those featured on paranormal crossovers (contrasting deep grey with pastel orange, blue, or green), and depicting men as well as women. For example, while both Charlaine Harris' fantasy/paranormal novel *Living Dead in Dallas* and Alma Alexander's fantasy/historical crossover *The Secrets of Jin-Shei* focus on a partially obscured female face, the former utilises a cold-toned colour palette with strong red/white/black contrasts (presumably to drive the association with vampires and the undead), while the latter cover is warmer in colour and contrasts dark greys and browns with orange and sepia tones that tend to be associated with old photographs.



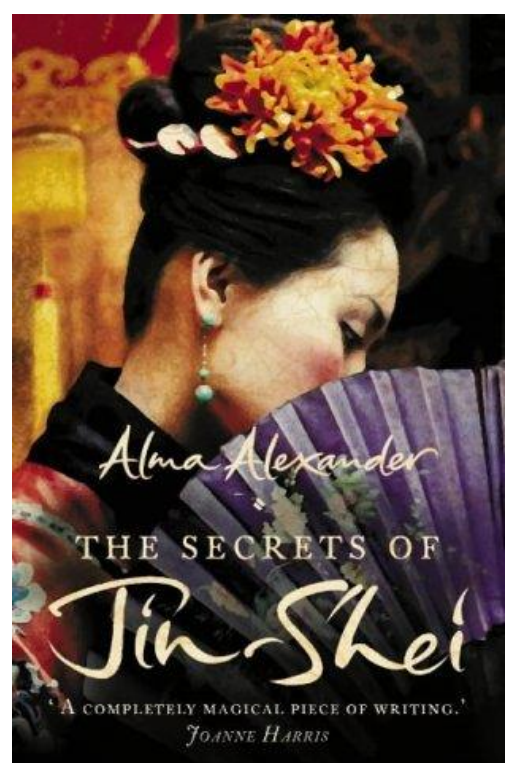
*Image 42: The front cover of J. K. Rowling's **Harry Potter and the Deathly Hallows** (Bloomsbury, 2007).*



*Image 43: The front cover of Stephen King's **The Dark Tower: The Drawing of the Three** (New English Library, 2003).*



*Image 45: The front cover of Charlaine Harris's **Living Dead in Dallas** (Gollancz, 2009).*



*Image 44: The front cover of Alma Alexander's **The Secrets of Jin-Shei** (Harper Collins, 2004).*

Overall, crossover covers (with the exception of humour crossovers) predominantly feature photographic art style over illustrations — 65.2% (58) of all crossover covers feature photographic art, while only 27% (24) contain illustrations. Combined with lack of representational type covers, it seems that crossover cover art generally attempts to distance itself from more traditional speculative fiction cover styles, and aims to present books as both more modern (by using photography instead of illustration, as well as non-representational cover art) and less genre-specific (by using fewer elements that are commonly associated with fantasy and science fiction, such as weapons, spaceships, etc.).

Paranormal

Aside from science fiction and fantasy, paranormal is the most prominent individual genre featured in this analysis, with 7.1% (35, see Figure 25) of the books included in this analysis classified as belonging to the paranormal genre, most of which were published in 2009 or later. Of the 35 paranormal fiction titles, 89.74% (32) are unique; however, they were written by only nine different authors. This is likely due to the fact that paranormal is a relatively new genre and, as such, is not yet well defined; the books belonging to this category are also labelled by Goodreads users as ‘mystery’, ‘paranormal romance’, ‘vampires’, and ‘urban fantasy’, and could easily be featured in other Nielsen categories (such as Romance, Crime, or Horror)¹²⁷ that have not been explored as a part of this thesis. Due to the small number of purely paranormal books listed on the Nielsen bestseller list and the relatively recent appearance of the genre, a more in-depth analysis of paranormal covers could not be undertaken.

¹²⁷ These categories seem to have been renamed sometime between 2013 and 2015, as Nielsen’s 2015 in Review document lists them as ‘Romance/Saga/Erotic’, ‘Crime/Thriller/Adventure’, and ‘Science Fiction/Fantasy/Horror’, respectively (Nielsen, 2016).

Conclusion

In her analysis of 20th century fantasy cover design, Moody (2007, p.49, p.52, pp.57-58) mentions the following elements specific to the fantasy genre: indicators of magic or supernatural, detailed depictions of protagonists and other important characters, landscapes portrayed from above, and quasi-medieval settings. This research found that, while imagery associated with medieval settings (including elements such as medieval weaponry and people on horseback) is still consistently featured in fantasy cover art, the other three elements remain present to a much lesser extent or not at all.

Of the covers in the sample, the last to feature a detailed depiction of multiple characters is David Gemmel's *Ravenheart* (2002; see image Image 48), and while the trend towards photographic cover art means that characters depicted on covers are still portrayed in a certain amount of detail (such as the woman on the cover of Peter V. Brett's *The Daylight War* (2013) in Image 47), fantasy covers have consistently featured vaguely depicted and/or cloaked, shrouded, or otherwise obscured figures since the mid-2000s.

Portrayals of landscapes have fallen out of favour at a similar rate as has the representational style (which is perhaps unsurprising since this style is the most likely to implement landscapes within its design), while indicators of magic and supernatural did not appear often enough to be included in the analysis. The covers that feature them mostly do so in the form of a combination of orbs, sigils (see the cover for Trudi Canavan's *The Magician Apprentice* (2009) in Image 49) and/or mists, the latter of which are to an extent represented by the 'dramatic atmosphere' category tracked by this analysis.

Fantasy cover design of the early 21st century has mostly moved away from its 20th century roots, which is reflected in both the style of cover art and common elements featured within it. The representational style and its detailed covers rapidly fell in usage: from 2004 onwards, it was almost entirely replaced by styles focusing on a single element, either a symbol or a person. New elements also became a mainstay of fantasy cover design — most notably, covers featuring a single cloaked and hooded figure became synonymous with contemporary fantasy to the point where Nicola Alter (2017) positioned them in second place

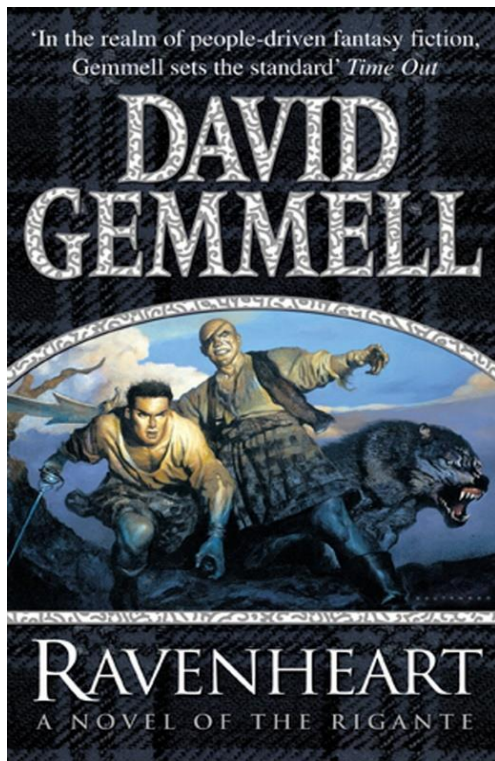


Image 47: The front cover of David Gemmell's *Ravenheart* (Corgi, 2002).

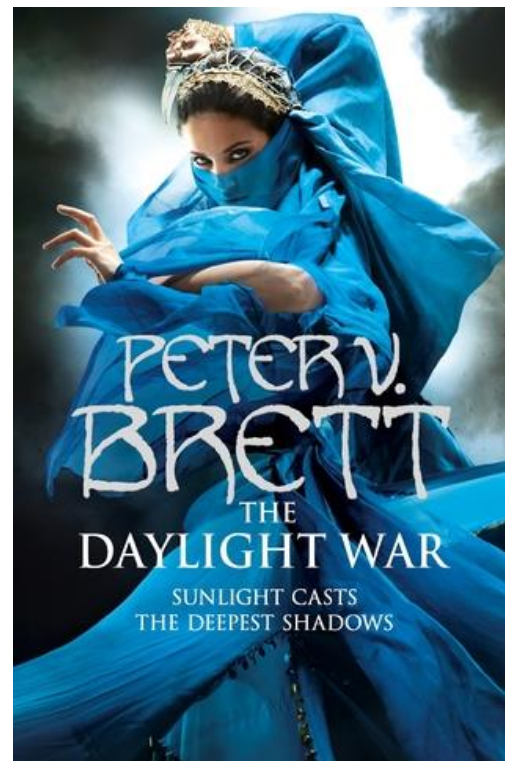


Image 46: The front cover of Peter V. Brett's *The Daylight War* (Harper Voyager, 2013).



Image 48: The front cover of Trudi Canavan's *The Magician Apprentice* (Orbit, 2009).

in her ‘clichéd fantasy cover’ list (along with other common fantasy cover elements also identified by this research, such as fantasy landscapes, symbols, and medieval weapons).

While science fiction covers are present in the sample to a much lesser extent, supporting Moody’s (2007, p.58) observation that fantasy fiction’s popularity has surpassed that of science fiction, four distinct styles of science fiction cover art were observed. All four are tied to specific authors, which is consistent with Thompson’s (2012, p.214) and Clark and Phillips’ (2014, p.230) claims in respect of the increasing popularity and encouragement of brand-name authors. Science fiction covers also remain closer to their pulp roots than their fantasy counterparts, commonly featuring variations of traditional representational style; it is notable, however, that the covers for more ‘literary’ authors are more generically ambiguous, featuring either minimalist representational or abstract designs. Of the elements mentioned by Di Fate, however, only spaceships and depictions of outer space remain consistently present; complex machines, aliens, sprawling cities, and idealised characters are depicted only rarely, if at all.

In general, the trend in speculative fiction cover design of the early 21st century moved away from traditional representational cover design towards more generically ambiguous art. Furthermore, the multitude of crossover books featuring elements of other genres (young adult, romance) on their covers brings further diversity into speculative fiction cover design, and at the same time shifts our expectations as to what a speculative fiction book is supposed to look like. While some of the traditional elements (medievalism, outer space) remain, the lack of detailed illustrations, the popularity of photographic and/or minimalist cover art, and frequent lack of other paratextual clues prevent the books from being recognised as speculative fiction at a glance, which confirms my hypothesis that publishers are shifting cover design from genre into the mainstream. The speculative fiction covers of the 21st century feature muted colours and sleek, often photographic art that distances itself from the more traditional speculative fiction art clichés and which would frequently just as easily represent books belonging to other genres, from young adult to literary fiction.

Conclusions

At the beginning of this study, I set out to answer the following research questions:

1. What specific changes in respect of, for example, subgenre trends and overall genre makeup, has speculative fiction undergone since the late 1990s?
2. Has the way speculative fiction is presented and perceived changed in any way since the 20th century, and if so, how?
3. Can data sources such as Nielsen BookScan, Goodreads, and Cambridge English Corpus help us answer the above questions? Can they also inform us about publishing marketing practices regarding speculative fiction, and if so, how?
4. Do the answers to the above questions have the potential to contribute to publishing trade practice in respect of speculative fiction more generally? If so, how?

Through both secondary and primary research described in the preceding chapters, I reached a series of conclusions which I now summarise here:

1. Speculative fiction has changed both in terms of subgenre composition, content, and audience. The data analysis of both the Nielsen BookScan and survey data demonstrates a rise in commercial popularity of new speculative fiction subgenres and a decline in some older ones. Most notably, paranormal fiction replaced humorous fantasy as the royal¹²⁸ speculative fiction subgenre, although it began to decline in popularity by 2013; according to the trends revealed by this analysis, it will likely be replaced with another subgenre in the near future. Young adult fiction, grimdark, post-apocalyptic and dystopian fiction also entered or re-entered the speculative fiction sphere in the years since 2000 and left a distinct impression on the readers, as judged by the answers in the survey.

The 21st century also brought an increased number of subgenres to speculative fiction, as well as made prominent the crossover phenomenon, where two or more genres mix and blend. Both my analysis of Goodreads.com categories and survey answers indicate that the various

¹²⁸ See page 76.

subgenres of speculative fiction are moving away from representing rigid categories and aligning more closely with the concepts of fuzzy sets, whereby the boundaries of the genres blend and overlap.

In terms of content, speculative fiction has moved away from the Tolkien-inspired plotlines and settings towards increasing complexity for both characters and settings. Participants in the survey report that characters in contemporary fiction are now further removed from the traditional hero-villain, with a rise in antiheroes and other morally ambiguous characters. Similarly, the worlds described in fantasy books have moved away from mimicking medieval Europe in favour of various different fantastical settings. Finally, the characters' backgrounds and issues became more diverse as well, as speculative fiction works began to further explore topics such as race, gender, and other socio-political topics.

A diversification was also observed in terms of the readership of speculative fiction. In responses to the survey, the genre is frequently described as having become more mainstream, that is, generally accepted and understood beyond a niche audience. While survey participants commonly attribute this to increased representation of speculative fiction in other media, namely films and TV series, I argue that the publishing industry's increased focus on marketing directly to readers also played a role in this process. Furthermore, the genre seems to have become more inclusive in terms of content creators, with survey participants noting an increase in the representation of authors of various backgrounds, genders, and races.

2. The way society in general and readers in particular perceive speculative fiction has changed since the 1990s, and the genre now seems to be viewed more positively than before. While some of the authors and literary critics still perpetuate the idea of speculative fiction as formulaic, low-quality, and short-lived, my research discovered that the genre is now valued more highly among readers. Survey participants consistently rank science fiction and fantasy as the most appealing genres of the eight with which they were presented. Furthermore, they express a predominantly positive view of the genre, describing it as thought-provoking, creative, exciting, intriguing, and immersive. The analysis of Goodreads data similarly shows that speculative fiction works not only represent some of the favourite literary works for a large

number of readers, but are also considered to be classics by a large number of readers, even when they have not been canonised as such by literary critics.

The analysis of the Cambridge English Corpus data shows that the media presents speculative fiction in a more subdued manner and with less enthusiasm than the participants in the survey; however, the words that are commonly used alongside genre names such as ‘fantasy’ and ‘speculative fiction’ are still predominantly positive. Aside from its persisting association with escapism, and a very slight connection to niche audiences (indicated by words such as ‘geek/y’ and ‘nerd/y’), this research found little connection between speculative fiction in the 21st century and the critiques that were commonly levelled against it in the 20th century.

With regard to defensive othering, the analysis of the survey data demonstrates that, contrary to the 20th century attitudes towards the genre, fantasy in the 21st century is respected among readers to a similar extent as is speculative fiction. However, several authors and critics still hold the opinion that certain aspects of speculative fiction, especially those written and enjoyed by women, are less valuable than others. This is further reflected by the findings of my Cambridge English Corpus analysis, which reveal that, at least in British public discourse, only science fiction is commonly connected to the word ‘classic’.

3. Database sources such as Nielsen BookScan, Goodreads.com and Cambridge English Corpus have proven helpful when attempting to answer the above questions. While they do not reveal as much information regarding speculative fiction publishing as initially expected, they provide invaluable insights into how speculative fiction is perceived by readers and the media. Furthermore, Goodreads’ genre categories were crucial for identification of subgenre trends over time. While Nielsen BookScan data did not prove valuable as a standalone dataset, it represented an excellent basis for creation of samples for further analysis.

The above database sources do not provide enough information to determine whether publishing houses and their marketing strategies effected or influenced the above changes in any way. Despite that, I identified some potential ways in which publishing industry could have influenced both the speculative fiction genre and readers’ perceptions of it. First, the presentation of speculative fiction through front cover art, for which publishers are exclusively

responsible, has changed, moving away from the traditional illustrated and detailed cover design towards more generically ambiguous art with fewer elements. Second, the contemporary publishing industry has become more consumer-focused compared to its 20th century counterpart and began employing new marketing tactics such as social media marketing, gaining more influence over readers. Third, with speculative fiction becoming more mainstream and moving away from a niche audience, publishers are targeting a more diverse group of readers than before, as well as attempting to present their books to be as appealing as possible. The combination of these three factors means that publishers now present speculative fiction to the reading public differently than they did in the 20th century; additionally, the close relationship between publishers and readers makes it very likely that publishers' marketing tactics are having an impact on the way speculative fiction is perceived among readers.

4. During the course of both my secondary and primary research I identified several factors which have the potential to contribute to publishing trade practice. First, as the survey results show, publishers seem to place more importance on front cover art than readers do; while this might be a result of readers misjudging the impact cover art has on their book purchasing decisions, it might also be an indicator that covers are not as effective in attracting readers as it is currently believed. Second, the Nielsen BookScan data analysis detailed in Chapter 3 demonstrates that, by focusing on ISBN tracking, Nielsen bestseller charts in their unedited form are not an accurate representation of content that tallies with the perceptions of readers. Consequently, an overreliance on Nielsen data can cause publishers to over- or underestimate the extent to which their books resonate among readers, as demonstrated in Chapter 4. Finally, this analysis calls into question several other assumptions that the publishing trade is making about the speculative fiction market, ranging from the perceived potency of publishers and imprints as brands to the effectiveness of online communities. Taking these matters into consideration would enable publishers to be even more strategic when making publishing decisions in respect of speculative fiction, and thus better able to target the available market for related products.

Critical evaluation

Due to the interdisciplinary nature of this thesis, this study was necessarily limited in terms of scope in order to provide comprehensive insights into perceptions of speculative fiction and the relationship of these to publishing industry practice. Furthermore, during the course of my primary research, I encountered several obstacles that ultimately shaped my methodology and the focus of my thesis.¹²⁹

Possibly the most challenging issue I faced was the lack of information on speculative fiction publishing in the 21st century, as detailed in the ‘Interviews: publishers and (re)shaping of genre’ section of Chapter 1. While I was able to gather data from other sources, such as trade journals and Nielsen BookScan bestseller lists, it would have been preferable to have direct feedback from speculative fiction publishers to use as the theoretical basis for my thesis.

Furthermore, due to constraints of my data sources — specifically, Nielsen BookScan data — information on e-books is mostly absent from this thesis. While I did address this phenomenon whenever possible, the lack of e-book sales data meant that e-editions of books were excluded from the cover art analysis and other analyses that relied on Nielsen charts. Similarly, due to constraints of the Goodreads data, I was only able to focus on the front cover matter in my cover analysis; additionally, a lack of access to historical data (as detailed on page 36) meant I could not explore whether the readers’ perception of genre evolved over time.

As always with research data, it is important to keep in mind that without a truly random sample, any results cannot be treated as indicative of the entire population. Unfortunately, due to its prohibitive cost, random sampling was not an option for this study, which means that all samples included are likely to be biased to an extent. Throughout my thesis, however, I made sure to mitigate this bias wherever possible, and to account for it when interpreting results.

¹²⁹ Some of these obstacles were of a personal nature, such as a move abroad and a change of the institution at which I conducted my research, both of which limited my access to certain resources and literature.

Future work

This thesis tackled a relatively unexplored field of research meaning there were already many opportunities for project work in the area. Through the work undertaken in this thesis, though, several have potential avenues for future work have emerged as especially promising:

1. My secondary research revealed that, in the vocabulary of a literary critic, formula and genre are two concepts that seem closely intertwined. However, there seems to have been no in-depth research conducted in order to confirm whether ‘serious’ literature and literary fiction are indeed less formulaic than popular literature.
2. With regard to publishing, as mentioned above, there are several topics that remain almost entirely unexplored, such as the topic of e-books in speculative fiction context. Furthermore, additional qualitative research into speculative fiction publishing and popular literature cover design could provide further important insights.
3. In my primary research, I expanded upon the findings of my secondary research regarding the belief that a literary classic is perceived as such in part due to its persistent appeal. Further work could be undergone exploring this belief, such as an analysis of books categorised as ‘classics’ in Goodreads, the way they are perceived by contemporary readers (for example, through further analysis of Goodreads categories), and their commercial success in the 21st century.
4. While the answers to the survey were only analysed in terms of pre-determined research topics (i.e. readers’ familiarity with speculative fiction publishing and their perception of the genre), other aspects, such as the demographics, could benefit from further exploration.

Contribution to knowledge

In this thesis, I have made a contribution to knowledge both in terms of methodology (by developing a framework for further research into the publishing industry and perception of

genre) and the additional and nuanced insights I have provided into the subject matter at hand (by analysing the data gathered during my research).

Using information gathered through my secondary research, I constructed a survey¹³⁰ that sought answers on the topics of popular genre perception, purchasing habits, familiarity with publishers, and speculative fiction changes. The survey was constructed to avoid bias and have a high response rate, partially due to the low number and simplicity of the questions asked, and at the same time provide data that enables a more in-depth analysis of readers' perspectives. I also collected and processed the answers from 511 participants globally (available in Appendix D: Survey). Similarly, I drafted several questions intended for use in semi-structured interviews with speculative fiction publishers, editors, and marketing specialists, which can be used to gain further insights into marketing, acquisition, cover design, and other aspects of speculative fiction publishing.

During my research, I identified several data sources — Nielsen BookScan, Goodreads.com, and Cambridge English Corpus — which can be used for research into readers' perception(s) of genre, changes in genre composition, presence and presentation of genre in British public discourse, commercial aspects of genre, evolution of genre presentation, and identification of literary trends. Furthermore, I extracted and processed the data from these sources, preparing it for potential future analysis. I created and collated a series of top 100 Nielsen bestseller lists, the contents of which are further described in Chapter 1 and are available in Appendix E: Nielsen BookScan bestseller charts; I combined the data from Goodreads and Nielsen to create a list of bestseller classifications, which is available in Appendix F: Goodreads data; additionally, I applied Goodreads genre categories to Nielsen charts in order to identify the subgenre makeup of speculative fiction bestsellers.

By processing and analysing the data mentioned above, I obtained several new insights into both the way speculative fiction is perceived and presented in the 21st century, as well as into the impact of the publishing industry on both of these aspects, from a quantitative point of view. For example, by combining both Nielsen Bookscan and Goodreads data, I was able to

¹³⁰ Based partially on a survey conducted by Royle, Cooper, and Stockdale (1999).

present a more concrete picture of the ways in which the presentation of speculative fiction changed between 2000 and 2013, determining several common elements and cover art types in the process. Additionally, I identified several 21st century speculative fiction cover design trends (namely, the various cover art types listed in Chapter 6, as well as the move towards more genre-neutral covers) and provided key reference points for how front cover art varies from one subgenre to another. By studying Goodreads categories of Nielsen bestsellers, too, I was able to identify readers' perceptions of speculative fiction in terms of both genre classifications and value to readers. Furthermore, by analysing Cambridge English Corpus data, I was able to track the presence of speculative fiction in British public discourse and the words commonly associated with fantasy and science fiction genres. Finally, I enriched these results (as well as the findings of my secondary research) with findings from the survey I constructed, which provided first-hand insights into readers' views of speculative fiction and their familiarity with publishing.

In sum, the contribution to knowledge of this thesis rests, in the first instance, in the new knowledge generated in respect of the ways in which speculative fiction is perceived in the 21st century by both readers and publishers, as well as in respect of the relationship(s) between those agents. Such insights have the potential to inform not only future scholarship on speculative fiction, but also future publishing industry commissioning and marketing decisions for both this and related genres. More significant, though, is the unique methodological framework developed in this thesis, which is a tailored combination of methods gleaned from from both arts and social sciences, including disciplines such as literary theory, critical discourse analysis, marketing theory, sociology, publishing studies, and digital humanities. This innovative framework, either wholesale or broken down into varied combinations of its constituent parts, has the important potential for application to studies of other generic categories of literary publication, meaning that there is a prime opportunity for this research to contribute to knowledge in more than just the circumscribed area of speculative fiction. In this instance, however, it has enabled me to explore the previously uncharted connection between the social and commercial representation of speculative fiction, advancing our understanding of both.

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Appendix A: Terminology

This appendix contains definitions and further explanations of various terms used throughout this thesis.

A.1 Perception

The term perception is used here in the context of Critical Discourse Analysis (CDA). CDA is a field that encompasses sociology and linguistics in order to study language critically and expose various ideological and other beliefs that are encoded in discourse (including various texts) through language use (Smirnova, Laranetto and Kolenda, 2017, pp.298-299). When talking about perception, then, I use the word to mean personal and/or social cognition (van Dijk, 1998) of various topics, which can be gathered through analysis of texts and other language-based sources.

A.2 Crossovers

Squires (2007, p.106) defines crossovers as “books which [...] have traversed genres” — they are books in which two or more genres merge and blend. This phenomenon is common in speculative fiction and will be frequently mentioned in the course of this thesis. However, the term ‘crossover’ is often used inconsistently; for example, Squires considers crossovers a result of “the impact of packaging, imprint, media coverage and literary prizes” (and thus more of an isolated phenomenon as opposed to a whole genre of works), while Beckett (2008) talks primarily about child-adult crossovers (which are more commonly known as Young Adult fiction). In this thesis, the word ‘crossovers’ is used to mean all books that are not easily defined as specifically belonging to one genre or another.

A.3 Publishing

I use the word ‘publishing’ to refer exclusively to trade publishing, that is, the publication of texts for a general audience, and not (for example) academic publishing, self-publishing services etc.

A.4 Popular/popularity

In this thesis, the word 'popular' is used in three different ways, depending on the context:

- 'popular' as in 'popular fiction', representing a category of literature that is commonly perceived as inferior to 'high-quality' or 'serious' literature;
- 'popular' as in 'popular author', denoting commercial success and/or a large readership, and primarily used when talking about publishing;
- 'popular' as in 'frequently used', which will be used primarily when talking about trends in genre composition or presentation.

Appendix B: Tools

Python is a programming language that can be used to create various scripts and programs. Due to the lack of a readily accessible tool for data parsing, Python 3.4. and its Beautiful Soup library were used to create a series of scripts that allowed me to analyse the data gathered during my research more efficiently. I primarily used Python to assist with data filtering and parsing, for example when trying to extract relevant data from large spreadsheets or pre-downloaded HTML documents.

In order to conduct data analyses and create visualisations of the findings, such as graphs and tables, I used **Google Sheets** and **Microsoft Excel**.

Qualtrics is a form of online survey software allowing users to create and distribute digital questionnaires. As it allows for easy sharing and tracking of responses, as well as for the use of custom survey design and custom question display logic, it was used to design, test, and propagate the survey described in Section 2.3.2 of this chapter.

Due to the nature of data gathered from the survey, specialist data analysis tools were needed to properly process the data. To analyse the responses to Q8 in the survey (as discussed in Section 2.3.2.2 of this chapter) without having to resort to more complex sentiment analysis tools, I used **SentiWords**. This is a sentiment analysis resource containing approximately 155.000 English words. Each of them is connected to a score ranging from -1 to 1, with negative scores representing negative sentiment and vice versa. Additionally, in order to analyse ordinal (i.e. ranked) data obtained from responses to questions 5 and 6, I used **SPSS Statistics**, which is a software package for statistical analysis of data.

Appendix C: Interviews

This appendix contains the documentation that was prepared in advance of interviews detailed in Chapter 1: the participant information sheet, the consent form, and a sample interview.

C.1 Participant information sheet



Project title: Publishing and Genre: (re)shaping speculative fiction in the 21st century

My name is Lucija Luetić and I am a PhD student at University of Bristol. I am researching speculative fiction (i.e. 'what-if' literature, which includes science fiction and fantasy), and as part of my research, I am exploring the link between speculative fiction, readers (of all types of literature), and publishers. In order to further investigate the state of contemporary speculative fiction publishing, I would like to invite you to participate in my research project by completing this questionnaire.

Before you decide whether or not to participate, I would like you to understand why the research is being conducted and what it would involve for you. Feel free to contact me at lucija.luetic@bristol.ac.uk if anything is unclear or if you have any more questions.

Purpose of the project

The purpose of this research is twofold:

- to provide a more complete perspective of contemporary speculative fiction publishing;
- to explore changes that occurred in speculative fiction in the 21st century, including but not limited to changes in themes, presentation, and perception of speculative fiction.

Participation

You have been invited to participate in this research project because you have a unique insight into and experience with the speculative fiction publishing world.

It is entirely up to you to decide whether you would like to participate in this research project. If you agree to take part, you can also free to withdraw at any time. However, if you wish to withdraw at a later date, please note that once the data has been anonymised your contribution cannot be withdrawn.

Procedures

If you agree to take part in this research project, you will be the subject of an interview relating to your knowledge and experience of speculative fiction publishing. The interview should consist of one or two sessions of up to one hour each. A digital voice recorder will be used to aid with note-taking, but the recording itself will not be used as a part of the study. All information gathered through this interview will be kept completely confidential; your identity or any other identifying information will not be used in the study without your express permission. Sensitive personal data, as defined by the Data Protection Act, will not be collected at any point during this research.

Risks of participation

There are no risks involved in participating.

Benefits of participation

By participating, you will significantly contribute to doctoral study which hopes to inform knowledge in the area of both the study and the trade of publishing.

Confidentiality

All information gathered through this interview will be kept completely confidential, and your identity or any other identifying information will not be used in the study without your express permission. The data will be collected through voice recordings and handwritten notes; digital data will be stored in password-encrypted files on my personal computer. Upon the completion of my thesis, the data will be securely retained for potential future use.

Results

The results of this research will be published as a part of my PhD thesis. A digital copy of the thesis will be available to interview participants on request. You will not be identified as a named individual in any of the reports or publications related to this research without your express consent.

Organising and funding

This is a self-funded PhD study organised by the researcher herself.

Who has reviewed the study?

This research is being undertaken under the supervision of Dr Leah Tether at University of Bristol.

Further information and contact details

If you have any questions, or are interested in any further information regarding the study, please contact me at lucija.luetic@bristol.ac.uk.

If you have any concerns related to your participation in this study, you can contact the Faculty of Arts Research Ethics Committee via Liam McKervey, Research Governance and Ethics Officer (Tel: 0117 331 7472 email: Liam.McKervey@bristol.ac.uk).

Department of English
Tel: 07 776 607 870
Name: Lucija Luetić
e-mail: lucija.luetic@bristol.ac.uk



CONSENT FORM

Study Title: Publishing and Genre: (re)shaping speculative fiction in the 21st century

Brief Project Outline:

Do I have to take part? – *No, participation is completely voluntary.*

Can I withdraw at any time? – *Yes, you can withdraw at any time without giving a reason. However, if you wish to withdraw at a later date, please note that once the data has been anonymised your data cannot be withdrawn.*

What do I have to do? – *Participate in an interview relating to your knowledge and experience of speculative fiction publishing.*

How will the findings be used? – *The results of this research will be published as a part of my PhD thesis. A digital copy of the thesis will be available to interview participants on request.*

Will my taking part in the study be kept confidential? – *All information gathered through this interview will be kept completely confidential, and your identity or any other identifying information will not be used in the study without your express permission.*

YES NO

HAVE YOU:

- | | | |
|---|--------------------------|--------------------------|
| ● been given information explaining about the study? | <input type="checkbox"/> | <input type="checkbox"/> |
| ● had an opportunity to ask questions and discuss this study? | <input type="checkbox"/> | <input type="checkbox"/> |
| ● received satisfactory answers to all questions you asked? | <input type="checkbox"/> | <input type="checkbox"/> |
| ● received enough information about the study for you to make a decision about your participation? | <input type="checkbox"/> | <input type="checkbox"/> |

DO YOU UNDERSTAND:

That you are free to withdraw from the study and free to withdraw your data prior to final consent

- at any time? ☐ ☐
- without having to give a reason for withdrawing? ☐ ☐

I hereby fully and freely consent to my participation in this study

Participant's signature: _____ Date: _____

Name in BLOCK Letters: _____

If you have any concerns related to your participation in this study please direct them to the Faculty of Arts Research Ethics Committee, via Liam McKervey, Research Governance and Ethics Officer (Tel: 0117 331 7472 email: Liam.McKervey@bristol.ac.uk).

C.3 Sample interview

1. Most of the sources I've used in my thesis talk about trade publishing in general, and rarely mention specifics of genre publishing. What would you say sets genre publishing off from the rest of trade publishing, if anything?

2. In your experience, how has speculative fiction publishing changed - in terms of processes, resources etc. - since you joined [publisher]? The obvious big change was the mass popularisation of e-books - what kind of impact did this have on speculative fiction publishing?

3. [publisher] made a large amount of its backlist available in e-book format as part of its [imprint] project. Has this made an impact on your backlist revenue? I have noticed that the community aspect of the website seems to not have been completely successful.

4. In my research, I am taking a closer look at the changes in presentation of speculative fiction between the end of the 20th century and now, with focus on cover art. SFF covers used to be very gendered, and often clichéd - what has been your experience with SFF cover art, what do you think the biggest changes were in the past 15 years (if any)?

5. Is [publisher] cover art usually created by an in-house artist/team? Who decides what the cover should look like, and what is prioritised when it comes to cover design? Just recently, we saw Terry Goodkind being upset with Tor over the cover design for his latest book, saying it was not representative of the characters.

6. One other thing I'm also interested in is the potential discrepancies between the content that authors/agents are submitting for publication and the content that publishers are looking to acquire. Have you noticed any trends that were clearly popular with authors, but you were not interested in as a publisher?

7. When deciding whether a manuscript is of interest to [publisher], which factors do you take into account? How do you determine whether a manuscript will be of interest to readers?

8. Speaking of readers - does market research play a large role at [publisher]? What about your marketing department in general?

9. We've talked about changes on the publishing end of things, but what about changes in the genre itself - have you noticed any significant ones, and if so, did they have any impact on speculative fiction publishing? For example, in the 20th century, science fiction in particular was marketed predominantly to men - is that still the case?

10. And finally - do you consider yourself a speculative fiction fan? Are you involved with the speculative fiction community independently of your work?

Appendix D: Survey

This appendix contains the exact copy of the questionnaire that is described in Chapter 1, as well as the complete set of answers to the survey. Due to the size of the dataset, the answers were split into five subsections.

D.1 Questionnaire

Start of Block: Introduction

My name is Lucija Dacic and I am a PhD student at University of Bristol. I am researching speculative fiction (i.e. 'what-if' literature, including but not limited to science fiction and fantasy), and as part of my research, I am exploring the link between speculative fiction, readers (of all types of literature), and publishers. In order to further investigate the way readers perceive the speculative fiction genre, I would like to invite you to participate in my research project by completing this questionnaire.

Purpose of the study

- To explore how readers of all genres perceive speculative fiction;
- To determine whether readers are familiar with the wider context of speculative fiction, such as its history and publishing imprints.

Participation

Participation in this research is completely voluntary and consists of completing a 10-minute questionnaire. You may withdraw from the survey at any point.

Risks

There are no risks involved in completing this questionnaire.

Confidentiality

All information gathered through this questionnaire will be kept completely confidential. No identifying information needs to be disclosed within the questionnaire aside from basic demographic information.

Results

The results of this research will be published as a part of my PhD thesis.

Further information and contact details

If you have any questions, or are interested in any further information regarding the study, please contact me at lucija.dacic@bristol.ac.uk.

Participant consent

I have read the above information and agree to participate in this study by clicking the '>>' button.

End of Block: Introduction

Start of Block: Demographics

In which country do you currently reside?

▼ Afghanistan (1) ... Zimbabwe (1357)

What is your age group?

☐ Under 18 (1)

☐ 18 to 24 (2)

☐ 25 to 34 (3)

☐ 35 to 44 (4)

☐ 45 to 54 (5)

☐ 55 or over (6)

Which gender do you identify as?

☐ Female (1)

☐ Male (2)

☐ Non-binary (3)

End of Block: Demographics

Start of Block: Fiction (general)

Do you ever read works of fiction?

- ☐ Yes, frequently (1)
- ☐ Yes, occasionally (2)
- ☐ No, never (3)
-

How would you rank the following fiction genres from most to least appealing? Please drag and drop the items so the most appealing genre is at the top and the least appealing one is on the bottom.

- _____ Fantasy (1)
- _____ Science fiction (2)
- _____ Romance (3)
- _____ Literary fiction (4)
- _____ Thriller (5)
- _____ Crime fiction (6)
- _____ Historical fiction (7)
- _____ Horror (8)
-

Display This Question:

If Do you ever read works of fiction? != No, never

What is the most important factor for you personally when deciding to read a specific book?

Please drag and drop the items so the most important factor is at the top and the least important one is on the bottom.

- _____ Reviews in papers (1)
- _____ Reviews online (2)
- _____ Cover art (3)
- _____ Recommendation from friends/family (4)
- _____ Recommendation from a trusted online source (e.g. Twitter, Reddit etc.) (5)
- _____ Familiarity with author (6)
- _____ Imprint or publisher (7)
- _____ Text on the back cover of the book (e.g. blurb, excerpts from reviews) (8)

End of Block: Fiction (general)

Start of Block: Speculative fiction

Display This Question:

If Do you ever read works of fiction? != No, never

Do you ever read speculative fiction books? Speculative fiction is fiction that deals with 'what-if' scenarios and includes (among others) fantasy, science fiction, and horror.

- ☐ Yes, I mostly read speculative fiction books (1)
- ☐ Yes, I sometimes read speculative fiction books (2)
- ☐ No, I don't read speculative fiction books but I would like to (3)
- ☐ No, I never read speculative fiction books (4)

Display This Question:

If Do you ever read works of fiction? != No, never

Which words would you use to describe speculative fiction?
E.g. 'interesting', 'creative', etc.

Display This Question:

If Do you ever read works of fiction? != No, never

Can you name any speculative fiction publishers or imprints?

Display This Question:

If Do you ever read speculative fiction books? Speculative fiction is fiction that deals with 'what-... = Yes, I mostly read speculative fiction books

Or Do you ever read speculative fiction books? Speculative fiction is fiction that deals with 'what-... = Yes, I sometimes read speculative fiction books

Do you consider yourself a fan of speculative fiction in general, or a fan of fantasy, horror, or science fiction in particular?

- ☐ Yes, I am a fan of speculative fiction in general (1)
- ☐ Yes, I am a fan of one of these genres in particular: (2)
- ☐ No, I do not consider myself a fan of speculative fiction (3)
-

Display This Question:

If Do you ever read speculative fiction books? Speculative fiction is fiction that deals with 'what-... = Yes, I mostly read speculative fiction books

Or Do you ever read speculative fiction books? Speculative fiction is fiction that deals with 'what-... = Yes, I sometimes read speculative fiction books

Do you ever purchase speculative fiction books?

- ☐ Yes, I frequently purchase speculative fiction books (1)
- ☐ Yes, I sometimes purchase speculative fiction books (2)
- ☐ No, I never purchase speculative fiction books (3)
-

Display This Question:

If Do you consider yourself a fan of speculative fiction in general, or a fan of fantasy, horror, or... = Yes, I am a fan of speculative fiction in general

Or Do you consider yourself a fan of speculative fiction in general, or a fan of fantasy, horror, or... = Yes, I am a fan of one of these genres in particular:

Or Do you ever read speculative fiction books? Speculative fiction is fiction that deals with 'what-...' = Yes, I mostly read speculative fiction books

And What is your age group? != Under 18

In what ways do you think speculative fiction has changed since the late 1990s? Write as much or as little as you like. Any insights are appreciated, even if you have only been following speculative fiction for a shorter period of time.

End of Block: Speculative fiction

D.2 Survey demographics

| User ID | Progress | Finished | Q1 | Q2 | Q3 |
|---------|----------|----------|--|------------|--------|
| 1 | 100 | TRUE | Canada | 25 to 34 | Male |
| 2 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 3 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 4 | 100 | TRUE | Canada | 25 to 34 | Male |
| 5 | 100 | TRUE | Sweden | 18 to 24 | Male |
| 6 | 100 | TRUE | Russian Federation | 18 to 24 | Male |
| 7 | 100 | TRUE | Australia | 25 to 34 | Female |
| 8 | 100 | TRUE | Canada | 45 to 54 | Female |
| 9 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Female |
| 10 | 100 | TRUE | Switzerland | 35 to 44 | Female |
| 11 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 12 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 13 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 55 or over | Male |
| 14 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 15 | 100 | TRUE | Netherlands | 25 to 34 | Male |
| 16 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 17 | 100 | TRUE | India | 25 to 34 | Male |
| 18 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 19 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Male |
| 20 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 21 | 100 | TRUE | Canada | 18 to 24 | Male |
| 22 | 100 | TRUE | United States of America | 35 to 44 | Male |
| 23 | 100 | TRUE | Germany | 25 to 34 | Male |
| 24 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Male |
| 25 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 26 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 27 | 100 | TRUE | South Africa | 25 to 34 | Female |
| 28 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 29 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Female |
| 30 | 100 | TRUE | United States of America | Under 18 | Male |
| 31 | 100 | TRUE | Canada | 35 to 44 | Female |
| 32 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 33 | 100 | TRUE | Germany | 18 to 24 | Male |

| | | | | | |
|----|-----|------|--|------------|------------|
| 34 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Male |
| 35 | 100 | TRUE | Australia | 35 to 44 | Female |
| 36 | 100 | TRUE | Sweden | 18 to 24 | Male |
| 37 | 100 | TRUE | South Africa | 18 to 24 | Male |
| 38 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Male |
| 39 | 100 | TRUE | Romania | 35 to 44 | Female |
| 40 | 100 | TRUE | Netherlands | 25 to 34 | Female |
| 41 | 100 | TRUE | Italy | 18 to 24 | Male |
| 42 | 100 | TRUE | Denmark | 25 to 34 | Male |
| 43 | 100 | TRUE | Iceland | 18 to 24 | Male |
| 44 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 45 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Female |
| 46 | 100 | TRUE | United States of America | 45 to 54 | Male |
| 47 | 100 | TRUE | Canada | 18 to 24 | Female |
| 48 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 55 or over | Female |
| 49 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 50 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 51 | 100 | TRUE | United States of America | 45 to 54 | Non-binary |
| 52 | 100 | TRUE | Canada | 18 to 24 | Male |
| 53 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 54 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 55 | 100 | TRUE | Slovenia | 55 or over | Male |
| 56 | 100 | TRUE | United States of America | 18 to 24 | Female |
| 57 | 100 | TRUE | Sweden | 18 to 24 | Male |
| 58 | 100 | TRUE | New Zealand | 25 to 34 | Female |
| 59 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 60 | 100 | TRUE | United States of America | 35 to 44 | Male |
| 61 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Female |
| 62 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Male |
| 63 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 64 | 100 | TRUE | United States of America | 35 to 44 | Female |
| 65 | 100 | TRUE | United States of America | Under 18 | Non-binary |
| 66 | 100 | TRUE | United States of America | 18 to 24 | Female |
| 67 | 100 | TRUE | United States of America | 45 to 54 | Male |
| 68 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 69 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Female |

| | | | | | |
|-----|-----|------|--|------------|------------|
| 70 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 71 | 100 | TRUE | Canada | 25 to 34 | Female |
| 72 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 55 or over | Male |
| 73 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 74 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | Under 18 | Male |
| 75 | 100 | TRUE | United States of America | Under 18 | Female |
| 76 | 100 | TRUE | Canada | 25 to 34 | Female |
| 77 | 100 | TRUE | United States of America | 18 to 24 | Female |
| 78 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 79 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 80 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Non-binary |
| 81 | 100 | TRUE | United States of America | 18 to 24 | Female |
| 82 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 83 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Female |
| 84 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 85 | 100 | TRUE | Canada | 25 to 34 | Male |
| 86 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 87 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 88 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 55 or over | Male |
| 89 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Female |
| 90 | 100 | TRUE | United States of America | 35 to 44 | Male |
| 91 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 92 | 100 | TRUE | United States of America | 55 or over | Female |
| 93 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 94 | 100 | TRUE | Netherlands | 18 to 24 | Female |
| 95 | 100 | TRUE | Australia | 35 to 44 | Male |
| 96 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Female |
| 97 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 98 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 99 | 100 | TRUE | United States of America | 35 to 44 | Male |
| 100 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 101 | 100 | TRUE | United States of America | 35 to 44 | Male |
| 102 | 100 | TRUE | Canada | 25 to 34 | Female |
| 103 | 100 | TRUE | United States of America | 35 to 44 | Female |

| | | | | | |
|-----|-----|------|--|------------|------------|
| 104 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 105 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 106 | 100 | TRUE | United States of America | 45 to 54 | Male |
| 107 | 100 | TRUE | United States of America | 55 or over | Female |
| 108 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 109 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Female |
| 110 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 111 | 100 | TRUE | Norway | 25 to 34 | Male |
| 112 | 100 | TRUE | Germany | 18 to 24 | Female |
| 113 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 114 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Female |
| 115 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 116 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 117 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 118 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Male |
| 119 | 100 | TRUE | United States of America | 35 to 44 | Female |
| 120 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 121 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 122 | 100 | TRUE | Japan | 18 to 24 | Female |
| 123 | 100 | TRUE | Germany | 18 to 24 | Male |
| 124 | 100 | TRUE | United States of America | 35 to 44 | Female |
| 125 | 100 | TRUE | United States of America | 35 to 44 | Male |
| 126 | 100 | TRUE | Canada | 25 to 34 | Non-binary |
| 127 | 100 | TRUE | United States of America | 35 to 44 | Male |
| 128 | 100 | TRUE | United States of America | 55 or over | Male |
| 129 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 130 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 131 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 132 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 133 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 134 | 100 | TRUE | United States of America | 35 to 44 | Female |
| 135 | 100 | TRUE | Canada | 25 to 34 | Male |
| 136 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Female |
| 137 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Non-binary |
| 138 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Female |
| 139 | 100 | TRUE | United States of America | 25 to 34 | Male |

| | | | | | |
|-----|-----|------|--|------------|------------|
| 140 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 141 | 100 | TRUE | Belgium | 35 to 44 | Female |
| 142 | 100 | TRUE | Hungary | 25 to 34 | Female |
| 143 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 144 | 100 | TRUE | Canada | 25 to 34 | Female |
| 145 | 100 | TRUE | Spain | 18 to 24 | Female |
| 146 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 147 | 100 | TRUE | Canada | 18 to 24 | Male |
| 148 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 55 or over | Male |
| 149 | 100 | TRUE | Canada | 55 or over | Female |
| 150 | 100 | TRUE | Canada | 18 to 24 | Female |
| 151 | 100 | TRUE | Germany | 25 to 34 | Female |
| 152 | 100 | TRUE | Spain | 25 to 34 | Female |
| 153 | 100 | TRUE | Sweden | 18 to 24 | Male |
| 154 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 155 | 100 | TRUE | Australia | 35 to 44 | Female |
| 156 | 100 | TRUE | Spain | 25 to 34 | Female |
| 157 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 158 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 159 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Male |
| 160 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 161 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 162 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Male |
| 163 | 100 | TRUE | Canada | 35 to 44 | Female |
| 164 | 100 | TRUE | United States of America | 55 or over | Male |
| 165 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 166 | 100 | TRUE | Finland | 25 to 34 | Male |
| 167 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Male |
| 168 | 100 | TRUE | United States of America | 18 to 24 | Female |
| 169 | 100 | TRUE | New Zealand | 18 to 24 | Male |
| 170 | 100 | TRUE | New Zealand | 25 to 34 | Male |
| 171 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 172 | 100 | TRUE | Sweden | 35 to 44 | Male |
| 173 | 100 | TRUE | United States of America | 25 to 34 | Non-binary |
| 174 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 175 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 176 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Male |
| 177 | 100 | TRUE | United States of America | 45 to 54 | Female |

| | | | | | |
|-----|-----|------|--|------------|------------|
| 178 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 179 | 100 | TRUE | Sweden | 25 to 34 | Male |
| 180 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 181 | 100 | TRUE | | 18 to 24 | Male |
| 182 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 183 | 100 | TRUE | Canada | 45 to 54 | Female |
| 184 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Female |
| 185 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Female |
| 186 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 187 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 188 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 189 | 100 | TRUE | Bulgaria | 25 to 34 | Female |
| 190 | 100 | TRUE | United States of America | 45 to 54 | Male |
| 191 | 100 | TRUE | United States of America | 45 to 54 | Female |
| 192 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 193 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 194 | 100 | TRUE | Turkey | 18 to 24 | Non-binary |
| 195 | 100 | TRUE | Finland | 25 to 34 | Male |
| 196 | 100 | TRUE | Australia | 25 to 34 | Male |
| 197 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 198 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Female |
| 199 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Male |
| 200 | 100 | TRUE | Switzerland | 18 to 24 | Female |
| 201 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Female |
| 202 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Male |
| 203 | 100 | TRUE | France | 25 to 34 | Male |
| 204 | 100 | TRUE | United States of America | 35 to 44 | Female |
| 205 | 100 | TRUE | United States of America | 55 or over | Female |
| 206 | 100 | TRUE | United States of America | 35 to 44 | Male |
| 207 | 100 | TRUE | Ireland | 35 to 44 | Male |
| 208 | 100 | TRUE | New Zealand | 18 to 24 | Female |
| 209 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 210 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 211 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Male |
| 212 | 100 | TRUE | Australia | 45 to 54 | Female |

| | | | | | |
|-----|-----|------|--|------------|------------|
| 213 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Male |
| 214 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 215 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Female |
| 216 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 217 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Non-binary |
| 218 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Female |
| 219 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 220 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 221 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Female |
| 222 | 100 | TRUE | South Africa | 18 to 24 | Female |
| 223 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 224 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 55 or over | Non-binary |
| 225 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 226 | 100 | TRUE | France | 35 to 44 | Female |
| 227 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 228 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 229 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 230 | 100 | TRUE | United States of America | 35 to 44 | Male |
| 231 | 100 | TRUE | United States of America | 45 to 54 | Male |
| 232 | 100 | TRUE | United States of America | 55 or over | Female |
| 233 | 100 | TRUE | Canada | 25 to 34 | Male |
| 234 | 100 | TRUE | Canada | 18 to 24 | Male |
| 235 | 100 | TRUE | United States of America | 45 to 54 | Female |
| 236 | 100 | TRUE | United States of America | 55 or over | Non-binary |
| 237 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 238 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Male |
| 239 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Male |
| 240 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Male |
| 241 | 100 | TRUE | Norway | 25 to 34 | Male |
| 242 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 55 or over | Female |
| 243 | 100 | TRUE | Canada | 25 to 34 | Female |
| 244 | 100 | TRUE | Germany | 45 to 54 | Male |
| 245 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 246 | 100 | TRUE | United States of America | 25 to 34 | Female |

| | | | | | |
|-----|-----|------|--|------------|------------|
| 247 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Female |
| 248 | 100 | TRUE | United States of America | 55 or over | Male |
| 249 | 100 | TRUE | Switzerland | 18 to 24 | Male |
| 250 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Female |
| 251 | 100 | TRUE | Germany | 25 to 34 | Female |
| 252 | 100 | TRUE | Australia | 35 to 44 | Male |
| 253 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 254 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 255 | 100 | TRUE | Canada | 35 to 44 | Female |
| 256 | 100 | TRUE | Canada | 25 to 34 | Male |
| 257 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 55 or over | Female |
| 258 | 100 | TRUE | Australia | 25 to 34 | Female |
| 259 | 100 | TRUE | Australia | 45 to 54 | Male |
| 260 | 100 | TRUE | Canada | 35 to 44 | Male |
| 261 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 262 | 100 | TRUE | United States of America | 18 to 24 | Female |
| 263 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 264 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 55 or over | Female |
| 265 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 266 | 100 | TRUE | United States of America | 45 to 54 | Male |
| 267 | 100 | TRUE | Canada | 55 or over | Female |
| 268 | 100 | TRUE | Canada | 25 to 34 | Non-binary |
| 269 | 100 | TRUE | Malaysia | 18 to 24 | Male |
| 270 | 100 | TRUE | United States of America | Under 18 | Male |
| 271 | 100 | TRUE | Canada | 25 to 34 | Male |
| 272 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 273 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 274 | 100 | TRUE | United States of America | 35 to 44 | Male |
| 275 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Male |
| 276 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Male |
| 277 | 100 | TRUE | United States of America | 35 to 44 | Female |
| 278 | 100 | TRUE | United States of America | 35 to 44 | Male |
| 279 | 100 | TRUE | Germany | 25 to 34 | Male |
| 280 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 281 | 100 | TRUE | India | Under 18 | Male |
| 282 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 283 | 100 | TRUE | United States of America | 18 to 24 | Male |

| | | | | | |
|-----|-----|------|--|------------|------------|
| 284 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 55 or over | Female |
| 285 | 100 | TRUE | United States of America | 35 to 44 | Male |
| 286 | 100 | TRUE | Italy | 25 to 34 | Male |
| 287 | 100 | TRUE | Suriname | 25 to 34 | Male |
| 288 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 55 or over | Male |
| 289 | 100 | TRUE | United States of America | 45 to 54 | Male |
| 290 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 291 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Non-binary |
| 292 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 293 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Female |
| 294 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 295 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 296 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 297 | 100 | TRUE | United States of America | 35 to 44 | Male |
| 298 | 100 | TRUE | United States of America | 35 to 44 | Female |
| 299 | 100 | TRUE | Canada | 45 to 54 | Female |
| 300 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 301 | 100 | TRUE | Sweden | 25 to 34 | Female |
| 302 | 100 | TRUE | Ireland | 35 to 44 | Female |
| 303 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Male |
| 304 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 305 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Female |
| 306 | 100 | TRUE | Germany | 55 or over | Male |
| 307 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Female |
| 308 | 100 | TRUE | United States of America | 35 to 44 | Male |
| 309 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Female |
| 310 | 100 | TRUE | United States of America | 35 to 44 | Female |
| 311 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Male |
| 312 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 313 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 314 | 100 | TRUE | Canada | 25 to 34 | Male |
| 315 | 100 | TRUE | Australia | 25 to 34 | Female |
| 316 | 100 | TRUE | United States of America | 35 to 44 | Female |
| 317 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Female |
| 318 | 100 | TRUE | | 55 or over | Female |
| 319 | 100 | TRUE | Australia | 25 to 34 | Female |

| | | | | | |
|-----|-----|-------|--|------------|------------|
| 320 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 55 or over | Male |
| 321 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 322 | 100 | TRUE | Canada | 25 to 34 | Female |
| 323 | 100 | TRUE | United States of America | 35 to 44 | Male |
| 324 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Male |
| 325 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Female |
| 326 | 100 | TRUE | United States of America | Under 18 | Female |
| 327 | 100 | TRUE | Austria | 18 to 24 | Male |
| 328 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 329 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Non-binary |
| 330 | 100 | TRUE | Indonesia | Under 18 | Male |
| 331 | 54 | FALSE | | 25 to 34 | Male |
| 332 | 54 | FALSE | Finland | 25 to 34 | Female |
| 333 | 0 | FALSE | | | |
| 334 | 8 | FALSE | | | |
| 335 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 336 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Female |
| 337 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Non-binary |
| 338 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 339 | 100 | TRUE | Croatia | 18 to 24 | Non-binary |
| 340 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Non-binary |
| 341 | 54 | FALSE | United States of America | 35 to 44 | Male |
| 342 | 100 | TRUE | Canada | Under 18 | Male |
| 343 | 100 | TRUE | Switzerland | 55 or over | Female |
| 344 | 54 | FALSE | Slovenia | 18 to 24 | Female |
| 345 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 346 | 100 | TRUE | Slovenia | 18 to 24 | Female |
| 347 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 348 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Female |
| 349 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Non-binary |
| 350 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 351 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 352 | 100 | TRUE | Canada | Under 18 | Male |
| 353 | 100 | TRUE | United States of America | 18 to 24 | Female |
| 354 | 100 | TRUE | Canada | 25 to 34 | Female |
| 355 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Female |

| | | | | | |
|-----|-----|-------|--|------------|------------|
| 356 | 100 | TRUE | United States of America | 55 or over | Female |
| 357 | 46 | FALSE | New Zealand | 45 to 54 | Female |
| 358 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 55 or over | Male |
| 359 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Female |
| 360 | 92 | FALSE | United States of America | 25 to 34 | Female |
| 361 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 362 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Female |
| 363 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 364 | 100 | TRUE | United States of America | Under 18 | Non-binary |
| 365 | 100 | TRUE | United States of America | 55 or over | Female |
| 366 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Female |
| 367 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 368 | 100 | TRUE | France | 25 to 34 | Male |
| 369 | 92 | FALSE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Female |
| 370 | 100 | TRUE | Australia | 18 to 24 | Male |
| 371 | 100 | TRUE | United States of America | 55 or over | Male |
| 372 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 373 | 92 | FALSE | United States of America | 18 to 24 | Female |
| 374 | 100 | TRUE | United States of America | 35 to 44 | Female |
| 375 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 376 | 77 | FALSE | United States of America | 25 to 34 | Female |
| 377 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Male |
| 378 | 100 | TRUE | United States of America | 35 to 44 | Female |
| 379 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Female |
| 380 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Male |
| 381 | 100 | TRUE | Canada | 18 to 24 | Male |
| 382 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 383 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Female |
| 384 | 100 | TRUE | United States of America | 35 to 44 | Female |
| 385 | 100 | TRUE | India | 18 to 24 | Male |
| 386 | 100 | TRUE | Germany | 18 to 24 | Male |
| 387 | 92 | FALSE | Germany | Under 18 | Female |
| 388 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 55 or over | Female |
| 389 | 100 | TRUE | Czech Republic | 25 to 34 | Female |
| 390 | 100 | TRUE | Slovenia | 25 to 34 | Female |
| 391 | 100 | TRUE | Australia | 18 to 24 | Female |

| | | | | | |
|-----|-----|-------|--|------------|------------|
| 392 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 393 | 100 | TRUE | United States of America | 25 to 34 | Non-binary |
| 394 | 54 | FALSE | United States of America | 18 to 24 | Non-binary |
| 395 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Female |
| 396 | 100 | TRUE | Bosnia and Herzegovina | 25 to 34 | Male |
| 397 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 398 | 100 | TRUE | United States of America | Under 18 | Female |
| 399 | 100 | TRUE | Germany | 25 to 34 | Female |
| 400 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 401 | 100 | TRUE | Australia | 25 to 34 | Female |
| 402 | 100 | TRUE | United States of America | 18 to 24 | Female |
| 403 | 100 | TRUE | Austria | 18 to 24 | Female |
| 404 | 100 | TRUE | Switzerland | 18 to 24 | Male |
| 405 | 77 | FALSE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Female |
| 406 | 54 | FALSE | United Kingdom of Great Britain and Northern Ireland | 55 or over | Male |
| 407 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 408 | 100 | TRUE | Canada | 45 to 54 | Male |
| 409 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 410 | 54 | FALSE | United States of America | 45 to 54 | Male |
| 411 | 100 | TRUE | Australia | 35 to 44 | Non-binary |
| 412 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 413 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 414 | 54 | FALSE | Ireland | 35 to 44 | Male |
| 415 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 416 | 100 | TRUE | Germany | 35 to 44 | Female |
| 417 | 46 | FALSE | United States of America | 25 to 34 | Male |
| 418 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Male |
| 419 | 54 | FALSE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Male |
| 420 | 54 | FALSE | United States of America | 45 to 54 | Male |
| 421 | 100 | TRUE | United States of America | 25 to 34 | Non-binary |
| 422 | 54 | FALSE | United States of America | 18 to 24 | Female |
| 423 | 100 | TRUE | Australia | 18 to 24 | Female |
| 424 | 100 | TRUE | Slovenia | Under 18 | Female |
| 425 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Male |
| 426 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Male |
| 427 | 100 | TRUE | Canada | 18 to 24 | Female |
| 428 | 100 | TRUE | France | 18 to 24 | Female |

| | | | | | |
|-----|-----|-------|--|------------|------------|
| 429 | 100 | TRUE | United States of America | 18 to 24 | Female |
| 430 | 77 | FALSE | Malaysia | 18 to 24 | Female |
| 431 | 100 | TRUE | Sweden | 25 to 34 | Male |
| 432 | 100 | TRUE | France | 18 to 24 | Male |
| 433 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Female |
| 434 | 100 | TRUE | Mexico | 18 to 24 | Male |
| 435 | 100 | TRUE | New Zealand | 35 to 44 | Female |
| 436 | 54 | FALSE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Male |
| 437 | 54 | FALSE | United States of America | 18 to 24 | Male |
| 438 | 54 | FALSE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 439 | 54 | FALSE | United States of America | 18 to 24 | Male |
| 440 | 54 | FALSE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Male |
| 441 | 100 | TRUE | Serbia | 18 to 24 | Male |
| 442 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 443 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 444 | 46 | FALSE | United States of America | 45 to 54 | Male |
| 445 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 446 | 54 | FALSE | Hungary | Under 18 | Male |
| 447 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Female |
| 448 | 54 | FALSE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Male |
| 449 | 92 | FALSE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Female |
| 450 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 55 or over | Female |
| 451 | 100 | TRUE | United States of America | 25 to 34 | Male |
| 452 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 453 | 100 | TRUE | Ireland | 18 to 24 | Female |
| 454 | 54 | FALSE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Male |
| 455 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Male |
| 456 | 54 | FALSE | Greece | 25 to 34 | Male |
| 457 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |
| 458 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Female |
| 459 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 460 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 461 | 100 | TRUE | Switzerland | 18 to 24 | Male |
| 462 | 100 | TRUE | United States of America | 18 to 24 | Female |
| 463 | 54 | FALSE | Argentina | 18 to 24 | Non-binary |
| 464 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Female |

| | | | | | |
|-----|-----|-------|--|------------|------------|
| 465 | 54 | FALSE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 466 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 467 | 92 | FALSE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Male |
| 468 | 100 | TRUE | United States of America | 25 to 34 | Female |
| 469 | 54 | FALSE | United States of America | 18 to 24 | Male |
| 470 | 31 | FALSE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Female |
| 471 | 100 | TRUE | United Kingdom of Great Britain and Northern Ireland | 18 to 24 | Female |
| 472 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 473 | 100 | TRUE | United States of America | 18 to 24 | Female |
| 474 | 54 | FALSE | Netherlands | 25 to 34 | Female |
| 475 | 54 | FALSE | Germany | 18 to 24 | Male |
| 476 | 100 | TRUE | United States of America | Under 18 | Female |
| 477 | 100 | TRUE | Italy | 25 to 34 | Male |
| 478 | 8 | FALSE | | | |
| 479 | 100 | TRUE | United States of America | 18 to 24 | Male |
| 480 | 54 | FALSE | United Kingdom of Great Britain and Northern Ireland | 25 to 34 | Male |
| 481 | 31 | FALSE | United Kingdom of Great Britain and Northern Ireland | 35 to 44 | Male |
| 482 | 100 | TRUE | United States of America | Under 18 | Female |
| 483 | 31 | FALSE | Switzerland | 35 to 44 | Male |
| 484 | 77 | FALSE | Canada | 18 to 24 | Male |
| 485 | 100 | TRUE | Canada | 18 to 24 | Female |
| 486 | 46 | FALSE | United States of America | 18 to 24 | Female |
| 487 | 8 | FALSE | | | |
| 488 | 100 | TRUE | Australia | 18 to 24 | Male |
| 489 | 54 | FALSE | Canada | 25 to 34 | Male |
| 490 | 46 | FALSE | United Kingdom of Great Britain and Northern Ireland | 45 to 54 | Male |
| 491 | 46 | FALSE | Canada | 18 to 24 | Male |
| 492 | 46 | FALSE | United Kingdom of Great Britain and Northern Ireland | 55 or over | Female |
| 493 | 8 | FALSE | | | |
| 494 | 100 | TRUE | Canada | 18 to 24 | Female |
| 495 | 46 | FALSE | United States of America | 18 to 24 | Female |
| 496 | 8 | FALSE | | | |
| 497 | 8 | FALSE | | | |
| 498 | 31 | FALSE | Canada | 18 to 24 | Male |
| 499 | 8 | FALSE | | | |
| 500 | 31 | FALSE | United States of America | Under 18 | Non-binary |
| 501 | 8 | FALSE | | | |
| 502 | 8 | FALSE | | | |
| 503 | 31 | FALSE | Germany | 18 to 24 | Male |

| | | | | | |
|-----|-----|-------|------------|----------|------|
| 504 | 8 | FALSE | | | |
| 505 | 100 | TRUE | Azerbaijan | 18 to 24 | Male |
| 506 | 8 | FALSE | | | |
| 507 | 8 | FALSE | | | |
| 508 | 8 | FALSE | | | |
| 509 | 100 | TRUE | | | |
| 510 | 8 | FALSE | | | |
| 511 | 8 | FALSE | | | |

D.3 Questions 4, 5, and 6

| User ID | Q4 | Q5_1 | Q5_2 | Q5_3 | Q5_4 | Q5_5 | Q5_6 | Q5_7 | Q5_8 | Q6_1 | Q6_2 | Q6_3 | Q6_4 | Q6_5 | Q6_6 | Q6_7 | Q6_8 |
|---------|-------------------|---------|-----------------|---------|------------------|----------|---------------|--------------------|--------|---------------|----------------|-----------|---------------|-------------|--------|---------|-------|
| | | Fantasy | Science Fiction | Romance | Literary fiction | Thriller | Crime fiction | Historical fiction | Horror | Print reviews | Online reviews | Cover art | Personal rec. | Online rec. | Author | Imprint | Blurb |
| 1 | Yes, frequently | 1 | 2 | 8 | 4 | 6 | 5 | 7 | 3 | | | | | | | | |
| 2 | Yes, frequently | 1 | 2 | 8 | 3 | 7 | 5 | 4 | 6 | 8 | 4 | 7 | 1 | 3 | 5 | 6 | 2 |
| 3 | Yes, frequently | 1 | 2 | 5 | 7 | 6 | 4 | 3 | 8 | 5 | 6 | 7 | 4 | 3 | 1 | 8 | 2 |
| 4 | Yes, frequently | 1 | 6 | 4 | 2 | 7 | 8 | 3 | 5 | 8 | 4 | 2 | 5 | 3 | 6 | 7 | 1 |
| 5 | Yes, frequently | 1 | 4 | 6 | 3 | 5 | 7 | 2 | 8 | 6 | 2 | 8 | 3 | 1 | 5 | 4 | 7 |
| 6 | Yes, frequently | 1 | 2 | 8 | 4 | 7 | 6 | 3 | 5 | 2 | 7 | 8 | 4 | 3 | 1 | 6 | 5 |
| 7 | Yes, frequently | 1 | 8 | 7 | 6 | 3 | 4 | 5 | 2 | 7 | 5 | 2 | 4 | 6 | 1 | 8 | 3 |
| 8 | Yes, frequently | 4 | 1 | 5 | 7 | 3 | 6 | 2 | 8 | 5 | 4 | 7 | 3 | 8 | 1 | 6 | 2 |
| 9 | Yes, frequently | 1 | 3 | 4 | 8 | 6 | 7 | 2 | 5 | 7 | 4 | 6 | 1 | 2 | 3 | 8 | 5 |
| 10 | Yes, frequently | 1 | 3 | 7 | 8 | 2 | 6 | 5 | 4 | 7 | 6 | 5 | 3 | 8 | 1 | 4 | 2 |
| 11 | Yes, frequently | 1 | 2 | 8 | 3 | 5 | 6 | 4 | 7 | 5 | 2 | 7 | 3 | 4 | 1 | 8 | 6 |
| 12 | Yes, frequently | 1 | 4 | 7 | 2 | 6 | 5 | 3 | 8 | 7 | 5 | 6 | 1 | 2 | 4 | 8 | 3 |
| 13 | Yes, frequently | 4 | 1 | 6 | 5 | 7 | 3 | 2 | 8 | 5 | 4 | 8 | 3 | 2 | 1 | 7 | 6 |
| 14 | Yes, occasionally | 1 | 2 | 7 | 4 | 5 | 8 | 3 | 6 | 8 | 1 | 7 | 2 | 3 | 6 | 5 | 4 |
| 15 | Yes, frequently | 1 | 2 | 7 | 6 | 5 | 4 | 3 | 8 | 8 | 1 | 5 | 4 | 2 | 3 | 7 | 6 |
| 16 | Yes, frequently | 1 | 3 | 8 | 4 | 2 | 5 | 6 | 7 | 5 | 4 | 7 | 2 | 3 | 1 | 8 | 6 |
| 17 | Yes, frequently | 2 | 1 | 8 | 6 | 4 | 3 | 5 | 7 | 8 | 4 | 6 | 5 | 3 | 2 | 7 | 1 |
| 18 | Yes, frequently | 2 | 1 | 8 | 5 | 7 | 3 | 4 | 6 | 8 | 1 | 6 | 3 | 4 | 2 | 7 | 5 |
| 19 | Yes, frequently | 1 | 2 | 8 | 6 | 4 | 5 | 3 | 7 | 6 | 4 | 8 | 5 | 2 | 1 | 7 | 3 |
| 20 | Yes, frequently | 1 | 5 | 3 | 2 | 8 | 4 | 7 | 6 | 8 | 6 | 4 | 2 | 7 | 1 | 5 | 3 |
| 21 | Yes, frequently | 1 | 2 | 8 | 5 | 7 | 6 | 4 | 3 | 6 | 2 | 4 | 5 | 1 | 3 | 8 | 7 |

| | | | | | | | | | | | | | | | | | |
|----|-------------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 22 | Yes, frequently | 1 | 2 | 8 | 3 | 5 | 7 | 4 | 6 | 3 | 7 | 5 | 4 | 1 | 2 | 8 | 6 |
| 23 | Yes, frequently | 1 | 2 | 6 | 8 | 4 | 7 | 3 | 5 | 8 | 2 | 6 | 5 | 1 | 3 | 4 | 7 |
| 24 | Yes, frequently | 1 | 2 | 8 | 3 | 6 | 7 | 5 | 4 | 8 | 4 | 5 | 2 | 1 | 6 | 7 | 3 |
| 25 | Yes, frequently | 1 | 2 | 7 | 3 | 8 | 5 | 4 | 6 | 8 | 6 | 5 | 3 | 2 | 1 | 7 | 4 |
| 26 | Yes, frequently | 1 | 5 | 7 | 4 | 6 | 3 | 2 | 8 | 8 | 5 | 3 | 4 | 6 | 1 | 7 | 2 |
| 27 | Yes, frequently | 1 | 3 | 5 | 4 | 7 | 6 | 2 | 8 | 7 | 5 | 6 | 3 | 2 | 1 | 8 | 4 |
| 28 | Yes, frequently | 1 | 2 | 4 | 6 | 8 | 3 | 5 | 7 | 7 | 6 | 4 | 3 | 5 | 1 | 8 | 2 |
| 29 | Yes, frequently | 3 | 1 | 8 | 2 | 6 | 5 | 4 | 7 | 7 | 1 | 8 | 3 | 2 | 4 | 5 | 6 |
| 30 | Yes, occasionally | 1 | 2 | 8 | 4 | 6 | 5 | 3 | 7 | 8 | 2 | 6 | 3 | 5 | 1 | 7 | 4 |
| 31 | Yes, frequently | 1 | 4 | 5 | 2 | 7 | 8 | 3 | 6 | 6 | 8 | 4 | 3 | 1 | 2 | 5 | 7 |
| 32 | Yes, frequently | 1 | 2 | 7 | 6 | 3 | 5 | 4 | 8 | 5 | 4 | 8 | 3 | 2 | 1 | 6 | 7 |
| 33 | Yes, frequently | 5 | 1 | 8 | 6 | 3 | 7 | 4 | 2 | 7 | 4 | 6 | 1 | 5 | 3 | 8 | 2 |
| 34 | Yes, frequently | 2 | 1 | 8 | 5 | 6 | 7 | 3 | 4 | 5 | 4 | 8 | 1 | 3 | 2 | 7 | 6 |
| 35 | Yes, frequently | 4 | 1 | 8 | 2 | 5 | 3 | 7 | 6 | 8 | 5 | 6 | 2 | 3 | 1 | 4 | 7 |
| 36 | Yes, frequently | 1 | 3 | 8 | 6 | 4 | 7 | 5 | 2 | 7 | 3 | 8 | 4 | 2 | 1 | 6 | 5 |
| 37 | Yes, frequently | 1 | 4 | 8 | 6 | 2 | 3 | 7 | 5 | 7 | 5 | 6 | 2 | 1 | 3 | 8 | 4 |
| 38 | Yes, frequently | 1 | 2 | 8 | 3 | 6 | 7 | 5 | 4 | 8 | 3 | 7 | 4 | 1 | 2 | 5 | 6 |
| 39 | Yes, frequently | 1 | 2 | 4 | 6 | 5 | 7 | 3 | 8 | 8 | 4 | 3 | 5 | 7 | 1 | 6 | 2 |
| 40 | Yes, frequently | 1 | 3 | 8 | 7 | 4 | 5 | 2 | 6 | 7 | 6 | 2 | 3 | 4 | 5 | 8 | 1 |
| 41 | Yes, frequently | 2 | 1 | 7 | 8 | 4 | 5 | 6 | 3 | 8 | 2 | 6 | 7 | 1 | 4 | 5 | 3 |
| 42 | Yes, frequently | 1 | 3 | 7 | 4 | 8 | 6 | 2 | 5 | 7 | 4 | 6 | 2 | 5 | 1 | 8 | 3 |
| 43 | Yes, frequently | 1 | 2 | 7 | 3 | 6 | 8 | 5 | 4 | 6 | 5 | 7 | 3 | 1 | 2 | 8 | 4 |
| 44 | Yes, frequently | 2 | 1 | 7 | 3 | 4 | 8 | 6 | 5 | 8 | 5 | 3 | 7 | 6 | 1 | 2 | 4 |
| 45 | Yes, frequently | 1 | 2 | 7 | 8 | 5 | 3 | 4 | 6 | 6 | 5 | 8 | 2 | 3 | 1 | 7 | 4 |
| 46 | Yes, occasionally | 6 | 2 | 8 | 7 | 1 | 5 | 4 | 3 | 7 | 6 | 4 | 1 | 5 | 2 | 8 | 3 |
| 47 | Yes, frequently | 4 | 2 | 8 | 1 | 7 | 6 | 5 | 3 | 7 | 6 | 4 | 5 | 1 | 3 | 8 | 2 |
| 48 | Yes, frequently | 2 | 1 | 5 | 4 | 6 | 7 | 3 | 8 | 3 | 4 | 7 | 2 | 8 | 1 | 6 | 5 |
| 49 | Yes, frequently | 1 | 2 | 8 | 4 | 6 | 5 | 3 | 7 | 8 | 1 | 2 | 7 | 4 | 3 | 6 | 5 |

| | | | | | | | | | | | | | | | | | |
|----|-------------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 50 | Yes, frequently | 1 | 2 | 8 | 7 | 4 | 5 | 6 | 3 | 5 | 7 | 3 | 2 | 4 | 6 | 8 | 1 |
| 51 | Yes, occasionally | 6 | 5 | 8 | 4 | 2 | 3 | 1 | 7 | 3 | 5 | 4 | 6 | 8 | 2 | 7 | 1 |
| 52 | Yes, frequently | 1 | 4 | 5 | 2 | 7 | 6 | 3 | 8 | 5 | 4 | 7 | 3 | 2 | 1 | 8 | 6 |
| 53 | Yes, frequently | 1 | 2 | 8 | 5 | 4 | 6 | 3 | 7 | 8 | 2 | 6 | 5 | 4 | 1 | 7 | 3 |
| 54 | Yes, frequently | 2 | 1 | 8 | 6 | 4 | 5 | 3 | 7 | 6 | 5 | 8 | 1 | 3 | 2 | 7 | 4 |
| 55 | Yes, frequently | 4 | 6 | 7 | 3 | 5 | 2 | 1 | 8 | 4 | 5 | 2 | 7 | 6 | 3 | 8 | 1 |
| 56 | Yes, frequently | 2 | 1 | 6 | 7 | 3 | 5 | 8 | 4 | 8 | 5 | 1 | 6 | 2 | 3 | 4 | 7 |
| 57 | Yes, frequently | 1 | 2 | 7 | 5 | 6 | 8 | 3 | 4 | 7 | 4 | 8 | 3 | 1 | 2 | 5 | 6 |
| 58 | Yes, frequently | 2 | 3 | 8 | 5 | 7 | 1 | 4 | 6 | 6 | 4 | 7 | 3 | 2 | 1 | 8 | 5 |
| 59 | Yes, frequently | 1 | 2 | 6 | 5 | 7 | 4 | 3 | 8 | 7 | 6 | 8 | 1 | 3 | 2 | 5 | 4 |
| 60 | Yes, frequently | 1 | 3 | 8 | 7 | 6 | 4 | 5 | 2 | 8 | 5 | 7 | 4 | 6 | 2 | 3 | 1 |
| 61 | Yes, frequently | 1 | 3 | 2 | 8 | 5 | 6 | 7 | 4 | 8 | 3 | 7 | 2 | 4 | 6 | 5 | 1 |
| 62 | Yes, occasionally | 3 | 1 | 7 | 8 | 5 | 2 | 4 | 6 | 7 | 3 | 6 | 1 | 8 | 2 | 5 | 4 |
| 63 | Yes, frequently | 2 | 1 | 5 | 4 | 6 | 8 | 3 | 7 | 6 | 2 | 7 | 3 | 5 | 1 | 8 | 4 |
| 64 | Yes, occasionally | 1 | 3 | 7 | 6 | 5 | 2 | 4 | 8 | 4 | 1 | 6 | 5 | 3 | 2 | 7 | 8 |
| 65 | Yes, frequently | 1 | 2 | 3 | 4 | 7 | 5 | 6 | 8 | 7 | 6 | 5 | 3 | 4 | 2 | 8 | 1 |
| 66 | Yes, frequently | 1 | 2 | 6 | 4 | 7 | 8 | 5 | 3 | 8 | 5 | 4 | 2 | 1 | 3 | 7 | 6 |
| 67 | Yes, frequently | 6 | 5 | 8 | 2 | 3 | 4 | 7 | 1 | 5 | 8 | 7 | 2 | 3 | 1 | 4 | 6 |
| 68 | Yes, frequently | 6 | 7 | 8 | 1 | 3 | 5 | 2 | 4 | 8 | 5 | 7 | 6 | 4 | 2 | 3 | 1 |
| 69 | Yes, frequently | 6 | 4 | 8 | 3 | 2 | 5 | 7 | 1 | 7 | 6 | 4 | 2 | 5 | 1 | 8 | 3 |
| 70 | Yes, frequently | 5 | 2 | 8 | 4 | 6 | 3 | 7 | 1 | 8 | 5 | 6 | 3 | 4 | 1 | 7 | 2 |
| 71 | Yes, occasionally | 1 | 6 | 8 | 2 | 4 | 7 | 3 | 5 | 7 | 6 | 5 | 4 | 3 | 2 | 8 | 1 |
| 72 | Yes, frequently | 2 | 3 | 8 | 1 | 5 | 4 | 7 | 6 | 5 | 6 | 8 | 2 | 7 | 1 | 3 | 4 |
| 73 | Yes, frequently | 2 | 1 | 8 | 4 | 6 | 7 | 5 | 3 | 8 | 6 | 7 | 1 | 5 | 2 | 3 | 4 |
| 74 | Yes, frequently | 1 | 2 | 8 | 3 | 6 | 4 | 7 | 5 | 6 | 5 | 8 | 3 | 4 | 1 | 7 | 2 |
| 75 | Yes, frequently | 1 | 5 | 8 | 2 | 4 | 3 | 7 | 6 | 7 | 6 | 3 | 4 | 5 | 2 | 8 | 1 |
| 76 | Yes, frequently | 1 | 2 | 3 | 5 | 6 | 8 | 7 | 4 | 8 | 5 | 6 | 3 | 1 | 2 | 7 | 4 |
| 77 | Yes, frequently | 3 | 1 | 8 | 6 | 2 | 7 | 5 | 4 | 4 | 2 | 8 | 6 | 3 | 7 | 5 | 1 |

| | | | | | | | | | | | | | | | | | |
|-----|-------------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 78 | Yes, frequently | 1 | 2 | 4 | 6 | 7 | 3 | 5 | 8 | 4 | 5 | 6 | 1 | 8 | 2 | 7 | 3 |
| 79 | Yes, frequently | 1 | 2 | 8 | 7 | 4 | 5 | 3 | 6 | 8 | 3 | 7 | 2 | 4 | 1 | 6 | 5 |
| 80 | Yes, frequently | 2 | 1 | 8 | 5 | 7 | 3 | 6 | 4 | 6 | 8 | 3 | 4 | 7 | 2 | 5 | 1 |
| 81 | Yes, frequently | 1 | 2 | 4 | 3 | 8 | 6 | 7 | 5 | 7 | 5 | 6 | 1 | 2 | 3 | 8 | 4 |
| 82 | Yes, frequently | 1 | 2 | 5 | 4 | 7 | 8 | 3 | 6 | 3 | 2 | 7 | 6 | 5 | 1 | 4 | 8 |
| 83 | Yes, frequently | 1 | 2 | 5 | 4 | 6 | 7 | 8 | 3 | 8 | 4 | 5 | 7 | 3 | 2 | 6 | 1 |
| 84 | Yes, frequently | 1 | 2 | 5 | 4 | 8 | 6 | 3 | 7 | 6 | 5 | 4 | 7 | 1 | 2 | 3 | 8 |
| 85 | Yes, frequently | 1 | 2 | 5 | 4 | 6 | 8 | 3 | 7 | 7 | 3 | 6 | 4 | 1 | 2 | 8 | 5 |
| 86 | Yes, frequently | 1 | 2 | 8 | 3 | 7 | 6 | 5 | 4 | 8 | 3 | 6 | 2 | 4 | 1 | 7 | 5 |
| 87 | Yes, frequently | 1 | 2 | 8 | 3 | 4 | 6 | 7 | 5 | 6 | 5 | 7 | 2 | 4 | 1 | 8 | 3 |
| 88 | Yes, frequently | 6 | 4 | 8 | 5 | 2 | 3 | 7 | 1 | 6 | 4 | 8 | 2 | 3 | 1 | 5 | 7 |
| 89 | Yes, frequently | 1 | 5 | 2 | 6 | 8 | 4 | 3 | 7 | 8 | 5 | 4 | 3 | 7 | 2 | 6 | 1 |
| 90 | Yes, frequently | 1 | 2 | 8 | 3 | 5 | 4 | 6 | 7 | 7 | 3 | 6 | 8 | 2 | 1 | 5 | 4 |
| 91 | Yes, frequently | 1 | 4 | 2 | 8 | 5 | 6 | 7 | 3 | 7 | 4 | 5 | 8 | 2 | 3 | 6 | 1 |
| 92 | Yes, frequently | 1 | 2 | 3 | 7 | 6 | 4 | 5 | 8 | 4 | 3 | 7 | 8 | 1 | 2 | 6 | 5 |
| 93 | Yes, frequently | 1 | 7 | 2 | 6 | 3 | 5 | 8 | 4 | 7 | 1 | 4 | 6 | 2 | 5 | 8 | 3 |
| 94 | Yes, frequently | 1 | 2 | 7 | 6 | 4 | 5 | 8 | 3 | 7 | 4 | 5 | 2 | 1 | 3 | 8 | 6 |
| 95 | Yes, frequently | 2 | 1 | 8 | 6 | 4 | 5 | 7 | 3 | 7 | 6 | 4 | 2 | 5 | 1 | 3 | 8 |
| 96 | Yes, frequently | 1 | 2 | 8 | 3 | 6 | 7 | 4 | 5 | 5 | 6 | 7 | 4 | 2 | 1 | 8 | 3 |
| 97 | Yes, frequently | 1 | 4 | 8 | 2 | 5 | 6 | 3 | 7 | 7 | 8 | 3 | 1 | 5 | 2 | 6 | 4 |
| 98 | Yes, frequently | 1 | 2 | 6 | 3 | 8 | 7 | 4 | 5 | 8 | 4 | 5 | 1 | 2 | 3 | 6 | 7 |
| 99 | Yes, frequently | 1 | 2 | 8 | 3 | 6 | 5 | 4 | 7 | 5 | 3 | 7 | 4 | 2 | 1 | 8 | 6 |
| 100 | Yes, frequently | 1 | 2 | 8 | 4 | 7 | 6 | 5 | 3 | 3 | 4 | 7 | 1 | 5 | 2 | 8 | 6 |
| 101 | Yes, occasionally | 2 | 1 | 6 | 8 | 3 | 7 | 5 | 4 | 6 | 2 | 4 | 1 | 5 | 3 | 8 | 7 |
| 102 | Yes, frequently | 1 | 2 | 8 | 3 | 4 | 5 | 6 | 7 | 8 | 2 | 7 | 5 | 3 | 1 | 6 | 4 |
| 103 | Yes, frequently | 1 | 5 | 4 | 3 | 6 | 7 | 8 | 2 | 8 | 5 | 7 | 1 | 6 | 2 | 4 | 3 |
| 104 | Yes, frequently | 2 | 1 | 8 | 6 | 5 | 3 | 7 | 4 | 8 | 4 | 3 | 2 | 1 | 5 | 6 | 7 |
| 105 | Yes, frequently | 2 | 1 | 3 | 7 | 5 | 6 | 8 | 4 | 7 | 1 | 6 | 4 | 2 | 3 | 8 | 5 |

| | | | | | | | | | | | | | | | | | |
|-----|-------------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 106 | Yes, frequently | 1 | 2 | 8 | 5 | 3 | 6 | 4 | 7 | 6 | 4 | 8 | 3 | 2 | 1 | 5 | 7 |
| 107 | Yes, frequently | 7 | 4 | 8 | 6 | 2 | 1 | 5 | 3 | 4 | 6 | 8 | 2 | 5 | 1 | 7 | 3 |
| 108 | Yes, frequently | 5 | 3 | 8 | 6 | 4 | 1 | 2 | 7 | 3 | 5 | 6 | 1 | 2 | 4 | 8 | 7 |
| 109 | Yes, frequently | 1 | 2 | 8 | 6 | 5 | 4 | 7 | 3 | 8 | 5 | 6 | 2 | 3 | 1 | 7 | 4 |
| 110 | Yes, frequently | 1 | 2 | 5 | 7 | 3 | 6 | 8 | 4 | 7 | 3 | 6 | 2 | 4 | 1 | 8 | 5 |
| 111 | Yes, frequently | 1 | 2 | 7 | 5 | 4 | 8 | 6 | 3 | 8 | 4 | 6 | 1 | 2 | 3 | 7 | 5 |
| 112 | Yes, frequently | 1 | 8 | 7 | 2 | 5 | 6 | 3 | 4 | 6 | 4 | 7 | 3 | 1 | 2 | 8 | 5 |
| 113 | Yes, frequently | 1 | 3 | 2 | 6 | 7 | 4 | 5 | 8 | 7 | 4 | 6 | 3 | 2 | 1 | 8 | 5 |
| 114 | Yes, frequently | 1 | 2 | 8 | 3 | 7 | 4 | 6 | 5 | 8 | 6 | 7 | 3 | 2 | 1 | 4 | 5 |
| 115 | Yes, frequently | 1 | 2 | 8 | 4 | 7 | 5 | 6 | 3 | 8 | 7 | 5 | 2 | 4 | 1 | 6 | 3 |
| 116 | Yes, frequently | 1 | 3 | 8 | 5 | 4 | 7 | 6 | 2 | 5 | 4 | 6 | 1 | 3 | 2 | 8 | 7 |
| 117 | Yes, frequently | 1 | 2 | 3 | 5 | 7 | 6 | 4 | 8 | 7 | 5 | 6 | 4 | 3 | 1 | 8 | 2 |
| 118 | Yes, frequently | 1 | 3 | 8 | 2 | 5 | 7 | 4 | 6 | 2 | 3 | 8 | 4 | 5 | 1 | 7 | 6 |
| 119 | Yes, frequently | 1 | 2 | 3 | 5 | 7 | 6 | 4 | 8 | 7 | 3 | 5 | 1 | 2 | 4 | 8 | 6 |
| 120 | Yes, frequently | 1 | 2 | 8 | 3 | 7 | 6 | 4 | 5 | 7 | 4 | 6 | 1 | 2 | 3 | 8 | 5 |
| 121 | Yes, occasionally | 8 | 7 | 6 | 1 | 3 | 4 | 5 | 2 | 8 | 5 | 6 | 2 | 3 | 1 | 7 | 4 |
| 122 | Yes, frequently | 1 | 4 | 8 | 2 | 7 | 6 | 3 | 5 | 5 | 4 | 6 | 1 | 3 | 2 | 8 | 7 |
| 123 | Yes, frequently | 1 | 4 | 8 | 5 | 7 | 6 | 3 | 2 | 7 | 4 | 5 | 2 | 3 | 1 | 8 | 6 |
| 124 | Yes, frequently | 1 | 3 | 6 | 7 | 2 | 4 | 8 | 5 | 4 | 2 | 7 | 5 | 8 | 3 | 6 | 1 |
| 125 | Yes, frequently | 1 | 2 | 8 | 7 | 6 | 5 | 4 | 3 | 7 | 3 | 4 | 6 | 1 | 2 | 8 | 5 |
| 126 | Yes, occasionally | 2 | 1 | 5 | 6 | 8 | 7 | 3 | 4 | 8 | 3 | 5 | 4 | 1 | 2 | 7 | 6 |
| 127 | Yes, frequently | 2 | 1 | 8 | 3 | 5 | 7 | 6 | 4 | 5 | 2 | 3 | 4 | 7 | 1 | 8 | 6 |
| 128 | Yes, frequently | 1 | 3 | 8 | 2 | 6 | 5 | 4 | 7 | 5 | 6 | 7 | 3 | 4 | 1 | 8 | 2 |
| 129 | Yes, frequently | 1 | 3 | 8 | 5 | 2 | 6 | 4 | 7 | 8 | 5 | 4 | 2 | 7 | 1 | 6 | 3 |
| 130 | Yes, frequently | 1 | 4 | 6 | 3 | 5 | 2 | 7 | 8 | 5 | 2 | 8 | 4 | 1 | 3 | 7 | 6 |
| 131 | Yes, frequently | 1 | 2 | 3 | 4 | 8 | 6 | 5 | 7 | 7 | 6 | 4 | 1 | 5 | 3 | 8 | 2 |
| 132 | Yes, frequently | 2 | 1 | 8 | 3 | 6 | 7 | 5 | 4 | 8 | 4 | 6 | 2 | 3 | 1 | 7 | 5 |
| 133 | Yes, frequently | 1 | 2 | 7 | 5 | 6 | 4 | 3 | 8 | 8 | 5 | 6 | 3 | 4 | 2 | 7 | 1 |

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| 134 | Yes, frequently | 1 | 3 | 7 | 5 | 4 | 8 | 6 | 2 | 8 | 4 | 7 | 6 | 1 | 3 | 2 | 5 |
| 135 | Yes, frequently | 1 | 3 | 7 | 5 | 6 | 2 | 8 | 4 | 7 | 3 | 8 | 4 | 2 | 1 | 5 | 6 |
| 136 | Yes, frequently | 4 | 1 | 8 | 2 | 7 | 3 | 6 | 5 | 7 | 6 | 5 | 1 | 3 | 2 | 8 | 4 |
| 137 | Yes, frequently | 2 | 3 | 7 | 1 | 8 | 6 | 4 | 5 | 8 | 2 | 7 | 3 | 4 | 5 | 6 | 1 |
| 138 | Yes, frequently | 4 | 5 | 8 | 2 | 6 | 7 | 1 | 3 | 6 | 2 | 8 | 1 | 5 | 3 | 7 | 4 |
| 139 | Yes, frequently | 1 | 2 | 8 | 7 | 4 | 5 | 6 | 3 | 4 | 2 | 7 | 5 | 3 | 6 | 8 | 1 |
| 140 | Yes, frequently | 1 | 5 | 8 | 7 | 2 | 3 | 4 | 6 | 8 | 1 | 7 | 4 | 2 | 3 | 6 | 5 |
| 141 | Yes, frequently | 2 | 1 | 8 | 3 | 5 | 6 | 4 | 7 | 8 | 7 | 4 | 1 | 5 | 2 | 6 | 3 |
| 142 | Yes, frequently | 1 | 2 | 7 | 8 | 4 | 3 | 6 | 5 | 6 | 4 | 7 | 2 | 3 | 1 | 8 | 5 |
| 143 | Yes, frequently | 1 | 2 | 5 | 8 | 6 | 7 | 3 | 4 | 7 | 4 | 6 | 2 | 3 | 1 | 8 | 5 |
| 144 | Yes, frequently | 1 | 2 | 3 | 8 | 4 | 7 | 5 | 6 | 8 | 6 | 4 | 7 | 5 | 1 | 3 | 2 |
| 145 | Yes, frequently | 1 | 7 | 2 | 4 | 6 | 5 | 3 | 8 | 7 | 6 | 5 | 3 | 2 | 1 | 8 | 4 |
| 146 | Yes, frequently | 1 | 2 | 8 | 6 | 5 | 4 | 7 | 3 | 4 | 3 | 8 | 6 | 2 | 1 | 5 | 7 |
| 147 | Yes, frequently | 7 | 3 | 8 | 1 | 5 | 4 | 2 | 6 | 3 | 4 | 8 | 5 | 6 | 1 | 7 | 2 |
| 148 | Yes, frequently | 2 | 1 | 8 | 5 | 7 | 6 | 3 | 4 | 4 | 3 | 5 | 1 | 7 | 2 | 8 | 6 |
| 149 | Yes, frequently | 2 | 1 | 7 | 5 | 6 | 3 | 4 | 8 | 8 | 4 | 7 | 5 | 3 | 2 | 6 | 1 |
| 150 | Yes, frequently | 1 | 3 | 8 | 6 | 4 | 7 | 2 | 5 | 8 | 6 | 5 | 4 | 2 | 3 | 7 | 1 |
| 151 | Yes, frequently | 1 | 3 | 7 | 4 | 6 | 2 | 5 | 8 | 8 | 4 | 7 | 5 | 2 | 3 | 6 | 1 |
| 152 | Yes, frequently | 2 | 1 | 8 | 4 | 7 | 6 | 5 | 3 | 8 | 3 | 6 | 1 | 5 | 4 | 2 | 7 |
| 153 | Yes, frequently | 2 | 5 | 7 | 1 | 6 | 4 | 3 | 8 | 3 | 4 | 6 | 7 | 1 | 2 | 5 | 8 |
| 154 | Yes, frequently | 1 | 2 | 8 | 3 | 6 | 7 | 5 | 4 | 8 | 3 | 5 | 4 | 2 | 1 | 7 | 6 |
| 155 | Yes, frequently | 2 | 1 | 3 | 5 | 7 | 6 | 4 | 8 | 8 | 6 | 5 | 1 | 2 | 3 | 7 | 4 |
| 156 | Yes, frequently | 1 | 2 | 7 | 6 | 5 | 3 | 8 | 4 | 8 | 3 | 5 | 2 | 1 | 4 | 6 | 7 |
| 157 | Yes, frequently | 2 | 1 | 4 | 8 | 3 | 7 | 5 | 6 | 7 | 1 | 6 | 5 | 3 | 4 | 8 | 2 |
| 158 | Yes, frequently | 3 | 2 | 7 | 5 | 6 | 8 | 1 | 4 | 8 | 1 | 5 | 6 | 2 | 3 | 7 | 4 |
| 159 | Yes, frequently | 1 | 2 | 8 | 6 | 4 | 5 | 3 | 7 | 4 | 7 | 3 | 1 | 8 | 2 | 6 | 5 |
| 160 | Yes, frequently | 2 | 4 | 8 | 1 | 5 | 3 | 7 | 6 | 6 | 2 | 7 | 1 | 8 | 3 | 5 | 4 |
| 161 | Yes, frequently | 2 | 1 | 5 | 4 | 6 | 7 | 3 | 8 | 8 | 2 | 5 | 6 | 1 | 4 | 7 | 3 |

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| 162 | Yes, frequently | 4 | 1 | 8 | 5 | 3 | 2 | 7 | 6 | 8 | 7 | 3 | 1 | 4 | 5 | 6 | 2 |
| 163 | Yes, frequently | 3 | 4 | 1 | 7 | 6 | 2 | 5 | 8 | 5 | 4 | 7 | 3 | 6 | 1 | 8 | 2 |
| 164 | Yes, frequently | 2 | 1 | 7 | 8 | 3 | 6 | 5 | 4 | 7 | 4 | 8 | 2 | 3 | 1 | 6 | 5 |
| 165 | Yes, frequently | 4 | 2 | 8 | 1 | 7 | 3 | 6 | 5 | 4 | 3 | 7 | 5 | 2 | 6 | 8 | 1 |
| 166 | Yes, frequently | 6 | 7 | 8 | 4 | 2 | 5 | 1 | 3 | 7 | 1 | 6 | 2 | 3 | 4 | 8 | 5 |
| 167 | Yes, frequently | 1 | 3 | 8 | 2 | 4 | 6 | 7 | 5 | 7 | 5 | 6 | 3 | 4 | 2 | 8 | 1 |
| 168 | Yes, occasionally | 2 | 1 | 8 | 3 | 4 | 7 | 6 | 5 | 8 | 2 | 5 | 4 | 7 | 3 | 6 | 1 |
| 169 | Yes, frequently | 1 | 2 | 8 | 3 | 4 | 5 | 7 | 6 | 6 | 5 | 8 | 3 | 1 | 2 | 7 | 4 |
| 170 | Yes, frequently | 1 | 3 | 8 | 5 | 6 | 7 | 4 | 2 | 7 | 2 | 6 | 5 | 1 | 3 | 4 | 8 |
| 171 | Yes, frequently | 1 | 2 | 8 | 4 | 5 | 6 | 3 | 7 | 8 | 4 | 5 | 2 | 3 | 1 | 7 | 6 |
| 172 | Yes, frequently | 1 | 3 | 7 | 6 | 2 | 4 | 5 | 8 | 6 | 7 | 4 | 1 | 3 | 5 | 8 | 2 |
| 173 | Yes, frequently | 1 | 2 | 3 | 6 | 7 | 8 | 5 | 4 | 8 | 4 | 6 | 5 | 2 | 1 | 7 | 3 |
| 174 | Yes, frequently | 1 | 2 | 8 | 6 | 4 | 5 | 3 | 7 | 5 | 6 | 7 | 2 | 3 | 1 | 8 | 4 |
| 175 | Yes, frequently | 1 | 2 | 5 | 4 | 7 | 8 | 6 | 3 | 6 | 5 | 7 | 2 | 4 | 1 | 8 | 3 |
| 176 | Yes, frequently | 2 | 1 | 7 | 6 | 3 | 4 | 5 | 8 | 3 | 2 | 5 | 6 | 7 | 1 | 8 | 4 |
| 177 | Yes, frequently | 2 | 1 | 6 | 8 | 3 | 5 | 4 | 7 | 8 | 6 | 5 | 1 | 4 | 3 | 7 | 2 |
| 178 | Yes, frequently | 1 | 2 | 8 | 7 | 6 | 4 | 5 | 3 | 8 | 7 | 4 | 2 | 5 | 1 | 3 | 6 |
| 179 | Yes, frequently | 2 | 1 | 8 | 4 | 7 | 5 | 3 | 6 | 5 | 1 | 8 | 6 | 7 | 2 | 3 | 4 |
| 180 | Yes, frequently | 3 | 4 | 8 | 2 | 7 | 5 | 6 | 1 | 5 | 4 | 6 | 2 | 8 | 1 | 7 | 3 |
| 181 | Yes, frequently | 1 | 6 | 4 | 3 | 5 | 8 | 2 | 7 | 5 | 4 | 7 | 2 | 1 | 6 | 8 | 3 |
| 182 | Yes, frequently | 4 | 2 | 7 | 1 | 5 | 6 | 3 | 8 | 6 | 1 | 5 | 7 | 2 | 3 | 8 | 4 |
| 183 | Yes, frequently | 1 | 3 | 2 | 7 | 4 | 6 | 8 | 5 | 8 | 3 | 2 | 5 | 4 | 6 | 7 | 1 |
| 184 | Yes, frequently | 1 | 4 | 3 | 5 | 7 | 6 | 2 | 8 | 6 | 5 | 3 | 1 | 7 | 2 | 8 | 4 |
| 185 | Yes, frequently | 1 | 2 | 4 | 3 | 7 | 8 | 6 | 5 | 8 | 7 | 4 | 2 | 5 | 1 | 3 | 6 |
| 186 | Yes, frequently | 1 | 2 | 8 | 5 | 4 | 7 | 6 | 3 | 8 | 6 | 3 | 4 | 1 | 2 | 7 | 5 |
| 187 | Yes, frequently | 1 | 4 | 8 | 2 | 6 | 7 | 3 | 5 | 7 | 3 | 5 | 4 | 1 | 2 | 8 | 6 |
| 188 | Yes, frequently | 1 | 4 | 6 | 3 | 7 | 8 | 2 | 5 | 4 | 1 | 7 | 2 | 3 | 5 | 8 | 6 |
| 189 | Yes, frequently | 1 | 4 | 7 | 5 | 6 | 2 | 3 | 8 | 6 | 2 | 7 | 4 | 5 | 1 | 8 | 3 |

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| 190 | Yes, frequently | 2 | 6 | 8 | 7 | 4 | 3 | 1 | 5 | 8 | 7 | 1 | 6 | 3 | 4 | 5 | 2 |
| 191 | Yes, frequently | 2 | 1 | 8 | 7 | 3 | 5 | 6 | 4 | 5 | 4 | 8 | 2 | 3 | 1 | 7 | 6 |
| 192 | Yes, frequently | 1 | 2 | 6 | 8 | 3 | 5 | 4 | 7 | 3 | 6 | 7 | 4 | 5 | 2 | 8 | 1 |
| 193 | Yes, frequently | 2 | 3 | 5 | 4 | 7 | 8 | 1 | 6 | 6 | 5 | 7 | 1 | 2 | 4 | 8 | 3 |
| 194 | Yes, frequently | 1 | 4 | 2 | 3 | 7 | 8 | 5 | 6 | 8 | 4 | 6 | 2 | 1 | 3 | 5 | 7 |
| 195 | Yes, frequently | 1 | 2 | 7 | 5 | 6 | 8 | 4 | 3 | 2 | 3 | 7 | 6 | 1 | 4 | 5 | 8 |
| 196 | Yes, frequently | 1 | 2 | 7 | 8 | 3 | 5 | 6 | 4 | 5 | 2 | 4 | 6 | 1 | 3 | 8 | 7 |
| 197 | Yes, frequently | 1 | 2 | 4 | 3 | 6 | 8 | 7 | 5 | 8 | 5 | 4 | 3 | 1 | 2 | 6 | 7 |
| 198 | Yes, frequently | 1 | 2 | 5 | 8 | 7 | 3 | 4 | 6 | 8 | 5 | 6 | 3 | 1 | 4 | 7 | 2 |
| 199 | Yes, frequently | 1 | 2 | 7 | 8 | 6 | 3 | 5 | 4 | | | | | | | | |
| 200 | Yes, occasionally | 4 | 5 | 7 | 2 | 1 | 3 | 8 | 6 | 7 | 6 | 5 | 3 | 4 | 1 | 8 | 2 |
| 201 | Yes, frequently | 3 | 1 | 7 | 2 | 6 | 5 | 4 | 8 | 6 | 4 | 8 | 2 | 3 | 1 | 5 | 7 |
| 202 | Yes, frequently | 2 | 3 | 5 | 1 | 8 | 7 | 4 | 6 | 8 | 5 | 7 | 6 | 2 | 1 | 3 | 4 |
| 203 | Yes, frequently | 1 | 2 | 7 | 8 | 5 | 6 | 3 | 4 | 6 | 3 | 8 | 4 | 2 | 1 | 7 | 5 |
| 204 | Yes, frequently | 2 | 1 | 8 | 4 | 6 | 5 | 3 | 7 | 6 | 7 | 2 | 3 | 4 | 5 | 8 | 1 |
| 205 | Yes, frequently | 5 | 8 | 7 | 6 | 2 | 1 | 4 | 3 | 6 | 4 | 7 | 1 | 3 | 2 | 8 | 5 |
| 206 | Yes, frequently | 3 | 2 | 8 | 7 | 4 | 5 | 6 | 1 | 6 | 5 | 3 | 2 | 8 | 1 | 4 | 7 |
| 207 | Yes, frequently | 1 | 2 | 8 | 4 | 6 | 7 | 3 | 5 | 4 | 5 | 8 | 3 | 1 | 2 | 6 | 7 |
| 208 | Yes, occasionally | 1 | 2 | 8 | 4 | 6 | 7 | 3 | 5 | 4 | 3 | 2 | 7 | 1 | 8 | 5 | 6 |
| 209 | Yes, frequently | 1 | 2 | 8 | 6 | 5 | 7 | 3 | 4 | 1 | 4 | 8 | 3 | 5 | 2 | 6 | 7 |
| 210 | Yes, frequently | 1 | 2 | 8 | 6 | 4 | 7 | 5 | 3 | 7 | 1 | 6 | 4 | 3 | 2 | 8 | 5 |
| 211 | Yes, frequently | 1 | 2 | 6 | 4 | 7 | 3 | 5 | 8 | 7 | 5 | 8 | 2 | 4 | 1 | 3 | 6 |
| 212 | Yes, frequently | 2 | 1 | 7 | 6 | 4 | 3 | 5 | 8 | 7 | 3 | 4 | 5 | 2 | 1 | 6 | 8 |
| 213 | Yes, frequently | 1 | 2 | 4 | 8 | 5 | 3 | 7 | 6 | 8 | 6 | 5 | 3 | 2 | 1 | 7 | 4 |
| 214 | Yes, frequently | 5 | 1 | 8 | 4 | 3 | 6 | 2 | 7 | 2 | 6 | 8 | 5 | 7 | 1 | 3 | 4 |
| 215 | Yes, frequently | 2 | 1 | 8 | 3 | 5 | 7 | 4 | 6 | 6 | 7 | 5 | 1 | 3 | 2 | 4 | 8 |
| 216 | Yes, frequently | 1 | 2 | 5 | 3 | 8 | 6 | 4 | 7 | 8 | 6 | 2 | 5 | 4 | 3 | 7 | 1 |
| 217 | Yes, frequently | 2 | 1 | 4 | 6 | 3 | 7 | 5 | 8 | 8 | 3 | 7 | 5 | 1 | 2 | 6 | 4 |

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| 218 | Yes, frequently | 1 | 2 | 7 | 4 | 6 | 5 | 3 | 8 | 4 | 6 | 2 | 7 | 5 | 3 | 8 | 1 |
| 219 | Yes, frequently | 2 | 3 | 1 | 4 | 7 | 6 | 5 | 8 | 7 | 3 | 6 | 2 | 4 | 1 | 8 | 5 |
| 220 | Yes, occasionally | 1 | 5 | 8 | 2 | 6 | 4 | 3 | 7 | 5 | 6 | 7 | 3 | 2 | 1 | 8 | 4 |
| 221 | Yes, frequently | 1 | 3 | 7 | 2 | 5 | 6 | 4 | 8 | 8 | 6 | 5 | 2 | 3 | 1 | 7 | 4 |
| 222 | Yes, frequently | 3 | 1 | 7 | 8 | 5 | 6 | 2 | 4 | 8 | 1 | 4 | 6 | 3 | 7 | 5 | 2 |
| 223 | Yes, frequently | 1 | 3 | 8 | 7 | 5 | 6 | 2 | 4 | 8 | 7 | 2 | 4 | 6 | 3 | 5 | 1 |
| 224 | Yes, frequently | 7 | 5 | 3 | 1 | 4 | 6 | 2 | 8 | 8 | 7 | 5 | 2 | 3 | 1 | 6 | 4 |
| 225 | Yes, frequently | 1 | 2 | 4 | 5 | 8 | 7 | 3 | 6 | 8 | 2 | 6 | 1 | 3 | 4 | 5 | 7 |
| 226 | Yes, frequently | 1 | 2 | 8 | 3 | 5 | 6 | 4 | 7 | 7 | 3 | 6 | 5 | 2 | 1 | 8 | 4 |
| 227 | Yes, frequently | 3 | 1 | 8 | 2 | 6 | 4 | 5 | 7 | 3 | 2 | 8 | 5 | 1 | 4 | 7 | 6 |
| 228 | Yes, frequently | 1 | 2 | 5 | 4 | 6 | 7 | 3 | 8 | 8 | 4 | 3 | 5 | 1 | 6 | 7 | 2 |
| 229 | Yes, frequently | 5 | 1 | 8 | 3 | 7 | 4 | 6 | 2 | 8 | 1 | 3 | 4 | 2 | 5 | 6 | 7 |
| 230 | Yes, frequently | 1 | 3 | 7 | 2 | 6 | 8 | 4 | 5 | 6 | 4 | 7 | 2 | 1 | 3 | 8 | 5 |
| 231 | Yes, frequently | 2 | 3 | 8 | 1 | 7 | 6 | 5 | 4 | 4 | 2 | 5 | 6 | 7 | 1 | 3 | 8 |
| 232 | Yes, frequently | 6 | 4 | 8 | 5 | 7 | 1 | 3 | 2 | 3 | 2 | 7 | 4 | 5 | 1 | 8 | 6 |
| 233 | Yes, frequently | 1 | 2 | 6 | 3 | 7 | 8 | 4 | 5 | 6 | 4 | 7 | 1 | 5 | 2 | 8 | 3 |
| 234 | Yes, frequently | 1 | 2 | 8 | 5 | 4 | 6 | 7 | 3 | 7 | 2 | 5 | 6 | 1 | 3 | 8 | 4 |
| 235 | Yes, frequently | 3 | 2 | 1 | 6 | 7 | 5 | 4 | 8 | 8 | 7 | 3 | 1 | 5 | 2 | 6 | 4 |
| 236 | Yes, frequently | 3 | 7 | 5 | 8 | 6 | 1 | 2 | 4 | 8 | 4 | 5 | 2 | 3 | 1 | 7 | 6 |
| 237 | Yes, frequently | 2 | 3 | 8 | 1 | 7 | 5 | 6 | 4 | 5 | 6 | 8 | 4 | 3 | 1 | 7 | 2 |
| 238 | Yes, frequently | 1 | 2 | 8 | 7 | 6 | 5 | 3 | 4 | 5 | 4 | 7 | 2 | 3 | 1 | 8 | 6 |
| 239 | Yes, frequently | 1 | 6 | 8 | 4 | 3 | 5 | 7 | 2 | 8 | 5 | 7 | 2 | 3 | 1 | 6 | 4 |
| 240 | Yes, frequently | 1 | 2 | 8 | 7 | 5 | 3 | 4 | 6 | 5 | 4 | 7 | 3 | 6 | 2 | 8 | 1 |
| 241 | Yes, occasionally | 3 | 1 | 8 | 4 | 2 | 7 | 6 | 5 | 6 | 1 | 7 | 8 | 3 | 2 | 5 | 4 |
| 242 | Yes, frequently | 1 | 8 | 7 | 5 | 6 | 2 | 4 | 3 | 7 | 3 | 5 | 2 | 4 | 1 | 8 | 6 |
| 243 | Yes, frequently | 1 | 3 | 7 | 4 | 6 | 5 | 2 | 8 | 5 | 4 | 6 | 3 | 2 | 1 | 8 | 7 |
| 244 | Yes, frequently | 1 | 2 | 8 | 3 | 6 | 5 | 4 | 7 | 3 | 4 | 6 | 5 | 2 | 1 | 8 | 7 |
| 245 | Yes, frequently | 2 | 1 | 8 | 4 | 7 | 3 | 6 | 5 | 6 | 5 | 3 | 8 | 2 | 1 | 4 | 7 |

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| 246 | Yes, frequently | 5 | 2 | 4 | 1 | 7 | 6 | 3 | 8 | 7 | 2 | 8 | 1 | 4 | 3 | 5 | 6 |
| 247 | Yes, frequently | 2 | 3 | 6 | 5 | 7 | 1 | 4 | 8 | 4 | 3 | 8 | 2 | 5 | 1 | 6 | 7 |
| 248 | Yes, frequently | 5 | 1 | 7 | 3 | 4 | 6 | 8 | 2 | 1 | 2 | 8 | 6 | 3 | 4 | 7 | 5 |
| 249 | Yes, occasionally | 2 | 1 | 8 | 4 | 5 | 6 | 3 | 7 | 7 | 4 | 6 | 1 | 2 | 5 | 8 | 3 |
| 250 | Yes, frequently | 1 | 7 | 4 | 6 | 5 | 2 | 8 | 3 | 7 | 6 | 5 | 2 | 4 | 3 | 8 | 1 |
| 251 | Yes, frequently | 5 | 3 | 8 | 2 | 7 | 4 | 1 | 6 | 5 | 4 | 7 | 2 | 3 | 1 | 8 | 6 |
| 252 | Yes, frequently | 2 | 1 | 8 | 7 | 3 | 4 | 6 | 5 | 7 | 1 | 6 | 3 | 2 | 4 | 8 | 5 |
| 253 | Yes, frequently | 1 | 5 | 2 | 4 | 8 | 6 | 3 | 7 | 8 | 5 | 4 | 3 | 2 | 1 | 7 | 6 |
| 254 | Yes, frequently | 1 | 4 | 6 | 2 | 7 | 8 | 3 | 5 | 7 | 8 | 3 | 1 | 6 | 4 | 5 | 2 |
| 255 | Yes, frequently | 1 | 7 | 3 | 4 | 6 | 8 | 2 | 5 | 8 | 7 | 5 | 3 | 1 | 2 | 6 | 4 |
| 256 | Yes, frequently | 2 | 1 | 8 | 7 | 5 | 6 | 4 | 3 | 7 | 4 | 6 | 2 | 3 | 1 | 8 | 5 |
| 257 | Yes, frequently | 1 | 2 | 7 | 4 | 6 | 3 | 5 | 8 | 7 | 3 | 4 | 2 | 5 | 1 | 8 | 6 |
| 258 | Yes, frequently | 1 | 2 | 6 | 7 | 5 | 8 | 4 | 3 | 8 | 5 | 6 | 3 | 4 | 2 | 7 | 1 |
| 259 | Yes, frequently | 2 | 4 | 8 | 7 | 3 | 1 | 6 | 5 | 4 | 8 | 5 | 6 | 7 | 1 | 3 | 2 |
| 260 | Yes, frequently | 4 | 5 | 8 | 2 | 7 | 6 | 3 | 1 | 8 | 4 | 7 | 5 | 3 | 2 | 1 | 6 |
| 261 | Yes, frequently | 3 | 5 | 7 | 2 | 6 | 4 | 1 | 8 | 7 | 5 | 6 | 1 | 4 | 2 | 8 | 3 |
| 262 | Yes, frequently | 1 | 2 | 6 | 5 | 7 | 4 | 3 | 8 | 8 | 3 | 4 | 6 | 5 | 1 | 7 | 2 |
| 263 | Yes, frequently | 5 | 2 | 8 | 6 | 4 | 3 | 7 | 1 | 8 | 7 | 4 | 3 | 5 | 1 | 6 | 2 |
| 264 | Yes, frequently | 2 | 4 | 8 | 1 | 7 | 5 | 3 | 6 | 2 | 3 | 7 | 6 | 4 | 1 | 8 | 5 |
| 265 | Yes, frequently | 2 | 1 | 4 | 3 | 8 | 7 | 6 | 5 | 8 | 1 | 5 | 2 | 3 | 6 | 7 | 4 |
| 266 | Yes, frequently | 1 | 2 | 8 | 5 | 6 | 4 | 3 | 7 | 8 | 7 | 6 | 4 | 3 | 1 | 2 | 5 |
| 267 | Yes, frequently | 1 | 2 | 8 | 7 | 6 | 4 | 3 | 5 | 7 | 2 | 8 | 3 | 4 | 1 | 6 | 5 |
| 268 | Yes, frequently | 2 | 1 | 4 | 5 | 8 | 6 | 7 | 3 | 4 | 3 | 8 | 2 | 1 | 6 | 7 | 5 |
| 269 | Yes, frequently | 1 | 3 | 6 | 2 | 7 | 8 | 5 | 4 | 5 | 3 | 7 | 6 | 1 | 2 | 8 | 4 |
| 270 | Yes, frequently | 3 | 2 | 8 | 1 | 6 | 7 | 4 | 5 | 8 | 1 | 6 | 2 | 3 | 4 | 7 | 5 |
| 271 | Yes, frequently | 1 | 2 | 8 | 4 | 5 | 3 | 6 | 7 | 8 | 6 | 5 | 3 | 4 | 1 | 7 | 2 |
| 272 | Yes, frequently | 2 | 3 | 6 | 1 | 8 | 5 | 7 | 4 | 3 | 7 | 8 | 4 | 2 | 1 | 5 | 6 |
| 273 | Yes, frequently | 1 | 2 | 5 | 4 | 7 | 6 | 3 | 8 | 8 | 4 | 3 | 7 | 2 | 5 | 6 | 1 |

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| 274 | Yes, frequently | 1 | 2 | 8 | 6 | 5 | 7 | 3 | 4 | 3 | 6 | 7 | 1 | 4 | 2 | 8 | 5 |
| 275 | Yes, frequently | 3 | 2 | 8 | 1 | 7 | 6 | 4 | 5 | 3 | 7 | 8 | 2 | 5 | 1 | 4 | 6 |
| 276 | Yes, frequently | 1 | 2 | 7 | 8 | 4 | 5 | 6 | 3 | 8 | 6 | 5 | 1 | 4 | 2 | 3 | 7 |
| 277 | Yes, frequently | 2 | 4 | 1 | 7 | 6 | 5 | 3 | 8 | 8 | 4 | 6 | 3 | 7 | 1 | 5 | 2 |
| 278 | Yes, frequently | 5 | 6 | 8 | 2 | 4 | 3 | 1 | 7 | 3 | 1 | 6 | 7 | 2 | 4 | 5 | 8 |
| 279 | Yes, frequently | 2 | 1 | 8 | 3 | 7 | 5 | 4 | 6 | 6 | 3 | 7 | 2 | 5 | 1 | 8 | 4 |
| 280 | Yes, frequently | 1 | 2 | 8 | 4 | 3 | 6 | 5 | 7 | 8 | 5 | 3 | 4 | 7 | 2 | 6 | 1 |
| 281 | Yes, frequently | 1 | 2 | 8 | 7 | 4 | 3 | 6 | 5 | 5 | 3 | 4 | 6 | 2 | 1 | 8 | 7 |
| 282 | Yes, frequently | 2 | 4 | 8 | 1 | 5 | 3 | 7 | 6 | 6 | 2 | 7 | 4 | 1 | 3 | 5 | 8 |
| 283 | Yes, frequently | 1 | 3 | 5 | 2 | 7 | 6 | 4 | 8 | 8 | 5 | 4 | 7 | 2 | 1 | 6 | 3 |
| 284 | Yes, frequently | 1 | 2 | 6 | 5 | 4 | 3 | 8 | 7 | 3 | 4 | 6 | 2 | 8 | 1 | 7 | 5 |
| 285 | Yes, frequently | 1 | 3 | 7 | 8 | 5 | 4 | 2 | 6 | 6 | 5 | 3 | 1 | 4 | 2 | 8 | 7 |
| 286 | Yes, frequently | 1 | 5 | 4 | 3 | 7 | 6 | 2 | 8 | 6 | 2 | 4 | 5 | 3 | 1 | 7 | 8 |
| 287 | Yes, frequently | 1 | 3 | 2 | 8 | 7 | 4 | 5 | 6 | 2 | 3 | 4 | 5 | 6 | 1 | 8 | 7 |
| 288 | Yes, frequently | 2 | 1 | 8 | 6 | 5 | 4 | 3 | 7 | 5 | 2 | 4 | 1 | 6 | 8 | 7 | 3 |
| 289 | Yes, occasionally | 2 | 1 | 7 | 4 | 8 | 6 | 5 | 3 | 6 | 4 | 7 | 2 | 3 | 1 | 8 | 5 |
| 290 | Yes, frequently | 1 | 2 | 8 | 7 | 4 | 6 | 3 | 5 | 3 | 1 | 6 | 7 | 4 | 2 | 8 | 5 |
| 291 | Yes, frequently | 1 | 2 | 8 | 4 | 3 | 5 | 6 | 7 | 4 | 3 | 8 | 2 | 5 | 1 | 7 | 6 |
| 292 | Yes, frequently | 1 | 4 | 3 | 6 | 5 | 7 | 2 | 8 | 8 | 4 | 6 | 1 | 5 | 3 | 7 | 2 |
| 293 | Yes, frequently | 1 | 2 | 5 | 3 | 7 | 4 | 6 | 8 | 8 | 6 | 4 | 3 | 5 | 1 | 7 | 2 |
| 294 | Yes, frequently | 1 | 3 | 8 | 2 | 5 | 7 | 6 | 4 | 6 | 3 | 8 | 4 | 2 | 1 | 5 | 7 |
| 295 | Yes, frequently | 2 | 1 | 4 | 8 | 6 | 3 | 5 | 7 | 8 | 4 | 6 | 2 | 3 | 1 | 7 | 5 |
| 296 | Yes, frequently | 1 | 2 | 6 | 7 | 3 | 4 | 5 | 8 | 6 | 1 | 3 | 5 | 2 | 4 | 8 | 7 |
| 297 | Yes, occasionally | 1 | 2 | 8 | 4 | 5 | 6 | 7 | 3 | 7 | 2 | 6 | 4 | 3 | 1 | 5 | 8 |
| 298 | Yes, frequently | 1 | 8 | 5 | 2 | 7 | 4 | 6 | 3 | 7 | 6 | 2 | 4 | 5 | 1 | 8 | 3 |
| 299 | Yes, frequently | 1 | 2 | 5 | 7 | 3 | 4 | 6 | 8 | 8 | 6 | 7 | 2 | 3 | 1 | 5 | 4 |
| 300 | Yes, frequently | 5 | 2 | 8 | 6 | 4 | 3 | 7 | 1 | 4 | 1 | 5 | 8 | 7 | 3 | 6 | 2 |
| 301 | Yes, frequently | 1 | 3 | 4 | 6 | 8 | 7 | 2 | 5 | 7 | 6 | 5 | 3 | 4 | 1 | 8 | 2 |

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| 302 | Yes, frequently | 1 | 2 | 5 | 8 | 6 | 4 | 3 | 7 | 8 | 7 | 4 | 3 | 1 | 2 | 6 | 5 |
| 303 | Yes, frequently | 3 | 2 | 8 | 4 | 7 | 6 | 5 | 1 | 8 | 5 | 7 | 3 | 4 | 1 | 2 | 6 |
| 304 | Yes, frequently | 1 | 2 | 8 | 4 | 7 | 6 | 3 | 5 | 8 | 5 | 4 | 2 | 3 | 1 | 7 | 6 |
| 305 | Yes, frequently | 1 | 2 | 8 | 4 | 7 | 3 | 6 | 5 | 7 | 2 | 6 | 5 | 4 | 1 | 8 | 3 |
| 306 | Yes, frequently | 1 | 2 | 8 | 5 | 4 | 6 | 3 | 7 | 4 | 2 | 7 | 6 | 1 | 3 | 8 | 5 |
| 307 | Yes, frequently | 2 | 1 | 7 | 5 | 4 | 3 | 6 | 8 | 7 | 3 | 6 | 2 | 4 | 1 | 8 | 5 |
| 308 | Yes, frequently | 1 | 2 | 6 | 5 | 7 | 8 | 4 | 3 | 8 | 1 | 5 | 3 | 4 | 6 | 7 | 2 |
| 309 | Yes, frequently | 3 | 2 | 4 | 5 | 8 | 6 | 1 | 7 | 8 | 7 | 5 | 3 | 6 | 2 | 4 | 1 |
| 310 | Yes, frequently | 1 | 5 | 8 | 6 | 3 | 2 | 4 | 7 | 8 | 5 | 6 | 2 | 4 | 1 | 7 | 3 |
| 311 | Yes, frequently | 6 | 1 | 8 | 7 | 3 | 2 | 5 | 4 | 8 | 4 | 6 | 2 | 3 | 1 | 7 | 5 |
| 312 | Yes, frequently | 3 | 1 | 8 | 5 | 6 | 2 | 4 | 7 | 8 | 4 | 3 | 2 | 6 | 1 | 7 | 5 |
| 313 | Yes, frequently | 1 | 2 | 6 | 4 | 7 | 5 | 3 | 8 | 8 | 6 | 3 | 2 | 5 | 1 | 7 | 4 |
| 314 | Yes, frequently | 1 | 2 | 7 | 8 | 6 | 4 | 3 | 5 | 6 | 5 | 7 | 3 | 4 | 1 | 8 | 2 |
| 315 | Yes, frequently | 2 | 1 | 4 | 3 | 6 | 7 | 8 | 5 | 6 | 4 | 7 | 1 | 3 | 2 | 8 | 5 |
| 316 | Yes, frequently | 4 | 1 | 7 | 3 | 8 | 2 | 5 | 6 | 8 | 3 | 6 | 4 | 2 | 1 | 7 | 5 |
| 317 | Yes, frequently | 1 | 2 | 5 | 6 | 3 | 4 | 8 | 7 | 5 | 4 | 6 | 2 | 3 | 1 | 8 | 7 |
| 318 | Yes, frequently | 2 | 3 | 7 | 4 | 8 | 1 | 6 | 5 | 3 | 4 | 8 | 2 | 6 | 1 | 7 | 5 |
| 319 | Yes, frequently | 1 | 2 | 4 | 5 | 7 | 6 | 3 | 8 | 8 | 7 | 3 | 5 | 6 | 1 | 2 | 4 |
| 320 | Yes, frequently | 4 | 1 | 8 | 2 | 6 | 3 | 7 | 5 | 6 | 7 | 4 | 2 | 5 | 1 | 8 | 3 |
| 321 | Yes, frequently | 2 | 1 | 8 | 4 | 6 | 5 | 7 | 3 | 7 | 5 | 4 | 2 | 3 | 1 | 8 | 6 |
| 322 | Yes, frequently | 1 | 2 | 8 | 3 | 7 | 5 | 4 | 6 | 5 | 3 | 6 | 7 | 4 | 2 | 8 | 1 |
| 323 | Yes, frequently | 1 | 2 | 8 | 3 | 6 | 7 | 4 | 5 | 8 | 4 | 6 | 3 | 2 | 1 | 5 | 7 |
| 324 | Yes, frequently | 1 | 2 | 8 | 5 | 7 | 6 | 3 | 4 | 4 | 5 | 7 | 1 | 3 | 2 | 8 | 6 |
| 325 | Yes, frequently | 3 | 1 | 8 | 4 | 7 | 5 | 6 | 2 | 8 | 4 | 6 | 1 | 7 | 2 | 3 | 5 |
| 326 | Yes, occasionally | 2 | 1 | 8 | 3 | 7 | 6 | 5 | 4 | 8 | 4 | 6 | 3 | 5 | 1 | 7 | 2 |
| 327 | Yes, frequently | 2 | 1 | 7 | 3 | 6 | 5 | 4 | 8 | 7 | 2 | 8 | 6 | 1 | 4 | 5 | 3 |
| 328 | Yes, frequently | 1 | 2 | 4 | 5 | 3 | 7 | 8 | 6 | 6 | 4 | 7 | 2 | 3 | 1 | 8 | 5 |
| 329 | Yes, frequently | 1 | 2 | 5 | 4 | 7 | 6 | 3 | 8 | 8 | 5 | 4 | 6 | 1 | 3 | 7 | 2 |

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|-----|-------------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 330 | Yes, frequently | 2 | 1 | 8 | 7 | 3 | 6 | 4 | 5 | 8 | 2 | 6 | 3 | 1 | 4 | 7 | 5 |
| 331 | Yes, frequently | 1 | 2 | 8 | 4 | 7 | 5 | 6 | 3 | 8 | 4 | 5 | 3 | 2 | 1 | 7 | 6 |
| 332 | Yes, frequently | 3 | 1 | 7 | 5 | 2 | 4 | 6 | 8 | 5 | 1 | 7 | 3 | 2 | 6 | 8 | 4 |
| 333 | | | | | | | | | | | | | | | | | |
| 334 | | | | | | | | | | | | | | | | | |
| 335 | Yes, frequently | 3 | 2 | 5 | 1 | 6 | 7 | 4 | 8 | 2 | 3 | 8 | 7 | 5 | 1 | 6 | 4 |
| 336 | Yes, frequently | 5 | 6 | 7 | 3 | 1 | 2 | 4 | 8 | 4 | 5 | 6 | 3 | 7 | 1 | 8 | 2 |
| 337 | Yes, occasionally | 2 | 3 | 7 | 1 | 6 | 8 | 5 | 4 | 5 | 4 | 6 | 1 | 2 | 3 | 8 | 7 |
| 338 | Yes, frequently | 1 | 3 | 5 | 2 | 4 | 6 | 8 | 7 | 7 | 8 | 4 | 6 | 2 | 3 | 5 | 1 |
| 339 | Yes, occasionally | 1 | 2 | 4 | 5 | 7 | 8 | 3 | 6 | 8 | 6 | 5 | 2 | 1 | 3 | 7 | 4 |
| 340 | Yes, frequently | 1 | 2 | 3 | 4 | 7 | 6 | 5 | 8 | 6 | 2 | 7 | 1 | 3 | 4 | 8 | 5 |
| 341 | Yes, frequently | 2 | 1 | 7 | 8 | 3 | 4 | 6 | 5 | 4 | 5 | 7 | 3 | 8 | 1 | 6 | 2 |
| 342 | Yes, frequently | 2 | 1 | 8 | 7 | 5 | 6 | 4 | 3 | 5 | 3 | 6 | 1 | 2 | 4 | 7 | 8 |
| 343 | Yes, frequently | 7 | 3 | 8 | 5 | 2 | 1 | 4 | 6 | 6 | 5 | 8 | 3 | 4 | 1 | 7 | 2 |
| 344 | Yes, occasionally | 6 | 7 | 5 | 2 | 3 | 1 | 4 | 8 | 8 | 6 | 2 | 5 | 4 | 3 | 7 | 1 |
| 345 | Yes, frequently | 1 | 3 | 8 | 2 | 5 | 6 | 4 | 7 | 6 | 3 | 7 | 1 | 2 | 4 | 8 | 5 |
| 346 | Yes, frequently | 1 | 2 | 5 | 4 | 8 | 6 | 3 | 7 | 5 | 2 | 7 | 4 | 1 | 3 | 8 | 6 |
| 347 | Yes, frequently | 2 | 1 | 7 | 3 | 5 | 6 | 4 | 8 | 5 | 4 | 7 | 1 | 3 | 2 | 6 | 8 |
| 348 | Yes, frequently | 1 | 3 | 7 | 2 | 8 | 6 | 4 | 5 | 7 | 5 | 4 | 8 | 1 | 2 | 6 | 3 |
| 349 | Yes, frequently | 1 | 2 | 6 | 3 | 5 | 4 | 7 | 8 | 8 | 7 | 6 | 1 | 3 | 4 | 5 | 2 |
| 350 | Yes, frequently | 1 | 2 | 8 | 7 | 4 | 5 | 6 | 3 | 8 | 2 | 5 | 6 | 1 | 4 | 7 | 3 |
| 351 | Yes, frequently | 1 | 5 | 8 | 4 | 6 | 7 | 3 | 2 | 5 | 1 | 6 | 4 | 3 | 2 | 7 | 8 |
| 352 | Yes, frequently | 1 | 2 | 7 | 8 | 4 | 3 | 5 | 6 | 7 | 6 | 4 | 2 | 3 | 5 | 8 | 1 |
| 353 | Yes, frequently | 1 | 2 | 8 | 4 | 7 | 6 | 5 | 3 | 8 | 5 | 3 | 4 | 1 | 2 | 7 | 6 |
| 354 | Yes, frequently | 3 | 2 | 8 | 5 | 6 | 4 | 1 | 7 | 8 | 6 | 4 | 1 | 5 | 2 | 7 | 3 |
| 355 | Yes, frequently | 3 | 1 | 2 | 7 | 4 | 5 | 6 | 8 | 7 | 2 | 5 | 4 | 3 | 8 | 6 | 1 |
| 356 | Yes, frequently | 6 | 4 | 8 | 5 | 7 | 3 | 2 | 1 | 5 | 4 | 7 | 3 | 2 | 1 | 8 | 6 |
| 357 | Yes, frequently | 7 | 6 | 4 | 5 | 3 | 2 | 1 | 8 | | | | | | | | |

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|-----|-------------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 358 | Yes, occasionally | 7 | 3 | 4 | 1 | 6 | 5 | 2 | 8 | 5 | 8 | 3 | 7 | 4 | 2 | 6 | 1 |
| 359 | Yes, occasionally | 7 | 8 | 5 | 3 | 2 | 1 | 4 | 6 | 8 | 7 | 5 | 4 | 3 | 1 | 2 | 6 |
| 360 | Yes, frequently | 3 | 4 | 7 | 1 | 5 | 6 | 2 | 8 | 7 | 4 | 5 | 2 | 6 | 1 | 8 | 3 |
| 361 | Yes, frequently | 2 | 1 | 8 | 3 | 7 | 4 | 6 | 5 | 8 | 4 | 5 | 3 | 2 | 1 | 6 | 7 |
| 362 | Yes, frequently | 4 | 6 | 8 | 2 | 3 | 1 | 7 | 5 | 8 | 7 | 2 | 3 | 6 | 4 | 5 | 1 |
| 363 | Yes, frequently | 1 | 2 | 7 | 6 | 5 | 3 | 4 | 8 | 6 | 4 | 7 | 2 | 3 | 1 | 8 | 5 |
| 364 | Yes, frequently | 2 | 1 | 6 | 5 | 7 | 4 | 3 | 8 | 7 | 3 | 5 | 1 | 2 | 6 | 8 | 4 |
| 365 | Yes, frequently | 1 | 2 | 7 | 3 | 5 | 4 | 6 | 8 | 5 | 6 | 3 | 7 | 8 | 2 | 4 | 1 |
| 366 | Yes, frequently | 6 | 4 | 8 | 1 | 5 | 3 | 2 | 7 | 1 | 5 | 8 | 2 | 7 | 4 | 6 | 3 |
| 367 | Yes, frequently | 3 | 7 | 6 | 1 | 8 | 5 | 2 | 4 | 8 | 3 | 7 | 5 | 1 | 2 | 6 | 4 |
| 368 | Yes, frequently | 1 | 2 | 8 | 5 | 7 | 4 | 3 | 6 | 4 | 1 | 7 | 2 | 5 | 3 | 8 | 6 |
| 369 | Yes, frequently | 2 | 6 | 4 | 1 | 8 | 7 | 3 | 5 | 3 | 2 | 7 | 6 | 1 | 4 | 5 | 8 |
| 370 | Yes, occasionally | 5 | 2 | 3 | 7 | 1 | 6 | 8 | 4 | 6 | 4 | 7 | 2 | 3 | 1 | 8 | 5 |
| 371 | Yes, frequently | 2 | 1 | 7 | 5 | 3 | 8 | 6 | 4 | 8 | 6 | 4 | 3 | 5 | 1 | 7 | 2 |
| 372 | Yes, frequently | 2 | 1 | 8 | 6 | 5 | 7 | 4 | 3 | 6 | 5 | 8 | 1 | 2 | 3 | 7 | 4 |
| 373 | Yes, frequently | 1 | 2 | 8 | 6 | 3 | 7 | 5 | 4 | 6 | 4 | 8 | 1 | 3 | 2 | 7 | 5 |
| 374 | Yes, frequently | 2 | 1 | 8 | 6 | 3 | 5 | 7 | 4 | 6 | 5 | 8 | 1 | 3 | 4 | 2 | 7 |
| 375 | Yes, frequently | 3 | 2 | 8 | 1 | 5 | 4 | 7 | 6 | 5 | 4 | 8 | 2 | 3 | 1 | 6 | 7 |
| 376 | Yes, frequently | 2 | 1 | 8 | 6 | 4 | 7 | 3 | 5 | 8 | 4 | 6 | 1 | 3 | 2 | 7 | 5 |
| 377 | Yes, occasionally | 1 | 5 | 2 | 8 | 7 | 6 | 4 | 3 | 7 | 5 | 4 | 2 | 8 | 1 | 6 | 3 |
| 378 | Yes, occasionally | 2 | 8 | 5 | 7 | 6 | 3 | 1 | 4 | 2 | 6 | 7 | 1 | 3 | 4 | 8 | 5 |
| 379 | Yes, frequently | 2 | 1 | 4 | 8 | 5 | 6 | 7 | 3 | 8 | 4 | 5 | 2 | 3 | 1 | 7 | 6 |
| 380 | Yes, frequently | 1 | 3 | 8 | 4 | 6 | 7 | 5 | 2 | 7 | 3 | 2 | 6 | 5 | 1 | 4 | 8 |
| 381 | Yes, frequently | 1 | 2 | 8 | 3 | 5 | 6 | 4 | 7 | 5 | 4 | 7 | 3 | 2 | 1 | 8 | 6 |
| 382 | Yes, frequently | 2 | 1 | 8 | 3 | 6 | 4 | 7 | 5 | 7 | 5 | 6 | 2 | 4 | 3 | 8 | 1 |
| 383 | Yes, frequently | 5 | 3 | 7 | 8 | 1 | 2 | 6 | 4 | 5 | 2 | 6 | 1 | 3 | 8 | 7 | 4 |
| 384 | Yes, frequently | 1 | 4 | 3 | 5 | 7 | 6 | 2 | 8 | 8 | 6 | 5 | 4 | 2 | 1 | 7 | 3 |
| 385 | Yes, frequently | 1 | 2 | 8 | 7 | 5 | 4 | 3 | 6 | 6 | 3 | 5 | 1 | 2 | 4 | 8 | 7 |

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|-----|-------------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 386 | Yes, frequently | 1 | 2 | 8 | 7 | 4 | 3 | 5 | 6 | 6 | 5 | 7 | 4 | 1 | 2 | 8 | 3 |
| 387 | Yes, frequently | 1 | 2 | 7 | 3 | 5 | 6 | 4 | 8 | 3 | 2 | 4 | 7 | 6 | 5 | 8 | 1 |
| 388 | Yes, frequently | 2 | 7 | 6 | 3 | 5 | 1 | 4 | 8 | 6 | 5 | 8 | 1 | 3 | 2 | 7 | 4 |
| 389 | Yes, occasionally | 2 | 1 | 7 | 3 | 6 | 8 | 4 | 5 | 8 | 4 | 6 | 3 | 2 | 5 | 7 | 1 |
| 390 | Yes, frequently | 3 | 5 | 4 | 1 | 7 | 6 | 2 | 8 | | | | | | | | |
| 391 | Yes, frequently | 1 | 2 | 8 | 7 | 4 | 6 | 3 | 5 | 7 | 6 | 5 | 1 | 4 | 2 | 8 | 3 |
| 392 | Yes, frequently | 1 | 3 | 5 | 2 | 8 | 6 | 7 | 4 | 8 | 3 | 4 | 1 | 6 | 5 | 7 | 2 |
| 393 | Yes, frequently | 1 | 4 | 8 | 2 | 5 | 3 | 7 | 6 | 8 | 4 | 6 | 3 | 2 | 1 | 7 | 5 |
| 394 | Yes, frequently | 7 | 5 | 4 | 1 | 2 | 6 | 8 | 3 | 7 | 1 | 5 | 2 | 3 | 6 | 8 | 4 |
| 395 | Yes, frequently | 1 | 2 | 4 | 3 | 6 | 7 | 5 | 8 | 8 | 5 | 6 | 1 | 7 | 2 | 4 | 3 |
| 396 | Yes, frequently | 1 | 5 | 8 | 2 | 3 | 6 | 4 | 7 | 7 | 3 | 5 | 6 | 1 | 2 | 8 | 4 |
| 397 | Yes, occasionally | 1 | 3 | 8 | 2 | 6 | 4 | 5 | 7 | 5 | 4 | 8 | 7 | 3 | 2 | 6 | 1 |
| 398 | Yes, frequently | 5 | 1 | 8 | 7 | 2 | 3 | 4 | 6 | 4 | 3 | 7 | 1 | 2 | 5 | 8 | 6 |
| 399 | Yes, frequently | 1 | 5 | 7 | 3 | 6 | 4 | 2 | 8 | 8 | 2 | 5 | 4 | 1 | 3 | 7 | 6 |
| 400 | Yes, frequently | 1 | 3 | 7 | 8 | 4 | 5 | 6 | 2 | 7 | 3 | 6 | 8 | 5 | 2 | 4 | 1 |
| 401 | Yes, frequently | 1 | 2 | 8 | 6 | 5 | 7 | 3 | 4 | 3 | 5 | 7 | 2 | 4 | 1 | 8 | 6 |
| 402 | Yes, frequently | 1 | 3 | 7 | 5 | 6 | 2 | 8 | 4 | 8 | 4 | 6 | 1 | 3 | 2 | 7 | 5 |
| 403 | Yes, frequently | 1 | 5 | 7 | 2 | 6 | 3 | 4 | 8 | 6 | 5 | 7 | 1 | 4 | 3 | 8 | 2 |
| 404 | Yes, occasionally | 1 | 4 | 7 | 2 | 6 | 5 | 8 | 3 | 8 | 1 | 5 | 7 | 2 | 4 | 6 | 3 |
| 405 | Yes, frequently | 1 | 3 | 7 | 2 | 5 | 4 | 8 | 6 | 7 | 6 | 8 | 3 | 5 | 2 | 4 | 1 |
| 406 | Yes, occasionally | 4 | 2 | 5 | 3 | 7 | 6 | 1 | 8 | 3 | 2 | 6 | 4 | 5 | 1 | 7 | 8 |
| 407 | Yes, frequently | 1 | 2 | 6 | 4 | 7 | 3 | 5 | 8 | 8 | 3 | 6 | 5 | 2 | 1 | 4 | 7 |
| 408 | Yes, frequently | 3 | 4 | 7 | 1 | 6 | 8 | 5 | 2 | 4 | 3 | 5 | 6 | 8 | 1 | 7 | 2 |
| 409 | Yes, frequently | 5 | 3 | 8 | 2 | 7 | 4 | 6 | 1 | 6 | 3 | 8 | 5 | 1 | 2 | 4 | 7 |
| 410 | Yes, frequently | 1 | 5 | 8 | 2 | 4 | 3 | 7 | 6 | 7 | 3 | 6 | 8 | 1 | 2 | 5 | 4 |
| 411 | Yes, frequently | 1 | 5 | 4 | 6 | 7 | 3 | 2 | 8 | 8 | 7 | 6 | 2 | 3 | 1 | 5 | 4 |
| 412 | Yes, frequently | 1 | 2 | 3 | 8 | 6 | 7 | 4 | 5 | 8 | 2 | 4 | 7 | 1 | 3 | 6 | 5 |
| 413 | Yes, frequently | 2 | 4 | 8 | 7 | 3 | 6 | 5 | 1 | 7 | 4 | 3 | 8 | 1 | 2 | 6 | 5 |

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| 414 | Yes, frequently | 1 | 3 | 8 | 5 | 4 | 6 | 2 | 7 | 5 | 6 | 8 | 2 | 4 | 3 | 7 | 1 |
| 415 | Yes, occasionally | 3 | 7 | 4 | 6 | 2 | 1 | 8 | 5 | 3 | 4 | 7 | 1 | 2 | 5 | 8 | 6 |
| 416 | Yes, frequently | 2 | 1 | 8 | 3 | 6 | 4 | 7 | 5 | | | | | | | | |
| 417 | Yes, frequently | 1 | 2 | 8 | 5 | 4 | 6 | 3 | 7 | | | | | | | | |
| 418 | Yes, frequently | 1 | 2 | 8 | 6 | 5 | 4 | 7 | 3 | 8 | 7 | 5 | 1 | 2 | 4 | 3 | 6 |
| 419 | Yes, frequently | 1 | 3 | 6 | 7 | 5 | 2 | 8 | 4 | 4 | 7 | 3 | 2 | 8 | 6 | 5 | 1 |
| 420 | Yes, frequently | 1 | 2 | 8 | 3 | 5 | 4 | 7 | 6 | 3 | 2 | 8 | 7 | 4 | 1 | 6 | 5 |
| 421 | Yes, frequently | 7 | 4 | 8 | 6 | 3 | 5 | 2 | 1 | 4 | 5 | 3 | 6 | 7 | 2 | 8 | 1 |
| 422 | Yes, frequently | 1 | 3 | 4 | 7 | 6 | 5 | 2 | 8 | 8 | 4 | 7 | 1 | 3 | 2 | 6 | 5 |
| 423 | Yes, frequently | 1 | 2 | 6 | 3 | 7 | 5 | 4 | 8 | 8 | 7 | 5 | 3 | 6 | 1 | 4 | 2 |
| 424 | Yes, occasionally | 2 | 6 | 1 | 7 | 4 | 3 | 8 | 5 | 6 | 5 | 2 | 1 | 4 | 7 | 8 | 3 |
| 425 | Yes, frequently | 1 | 2 | 7 | 4 | 6 | 3 | 5 | 8 | 8 | 2 | 7 | 3 | 1 | 4 | 5 | 6 |
| 426 | Yes, occasionally | 1 | 4 | 8 | 3 | 7 | 6 | 2 | 5 | 3 | 4 | 8 | 2 | 6 | 1 | 7 | 5 |
| 427 | Yes, frequently | 3 | 2 | 5 | 1 | 4 | 6 | 7 | 8 | 2 | 1 | 6 | 4 | 5 | 3 | 7 | 8 |
| 428 | Yes, frequently | 4 | 2 | 8 | 5 | 6 | 3 | 1 | 7 | 8 | 5 | 3 | 4 | 6 | 1 | 7 | 2 |
| 429 | Yes, occasionally | 1 | 4 | 2 | 7 | 5 | 3 | 8 | 6 | 7 | 6 | 2 | 4 | 5 | 1 | 8 | 3 |
| 430 | Yes, occasionally | 5 | 7 | 1 | 8 | 3 | 2 | 6 | 4 | 5 | 2 | 4 | 1 | 7 | 3 | 6 | 8 |
| 431 | Yes, frequently | 1 | 2 | 8 | 3 | 6 | 7 | 4 | 5 | 7 | 5 | 6 | 3 | 2 | 4 | 8 | 1 |
| 432 | Yes, frequently | 3 | 6 | 7 | 8 | 2 | 1 | 4 | 5 | 8 | 6 | 4 | 2 | 3 | 1 | 5 | 7 |
| 433 | Yes, frequently | 4 | 3 | 5 | 1 | 8 | 7 | 6 | 2 | 7 | 6 | 3 | 5 | 8 | 4 | 2 | 1 |
| 434 | Yes, frequently | 3 | 5 | 6 | 1 | 8 | 7 | 2 | 4 | 5 | 4 | 7 | 1 | 2 | 3 | 6 | 8 |
| 435 | Yes, occasionally | 5 | 2 | 6 | 7 | 3 | 1 | 8 | 4 | 7 | 5 | 1 | 4 | 6 | 3 | 8 | 2 |
| 436 | Yes, frequently | 2 | 1 | 8 | 3 | 6 | 4 | 7 | 5 | 7 | 4 | 8 | 1 | 3 | 2 | 5 | 6 |
| 437 | Yes, occasionally | 3 | 5 | 6 | 7 | 4 | 2 | 8 | 1 | 5 | 2 | 8 | 3 | 4 | 1 | 7 | 6 |
| 438 | Yes, frequently | 4 | 2 | 8 | 3 | 7 | 5 | 6 | 1 | 4 | 3 | 8 | 1 | 6 | 5 | 2 | 7 |
| 439 | Yes, occasionally | 2 | 1 | 8 | 3 | 7 | 6 | 4 | 5 | 7 | 8 | 5 | 2 | 3 | 1 | 6 | 4 |
| 440 | Yes, occasionally | 3 | 2 | 8 | 4 | 5 | 7 | 6 | 1 | 8 | 6 | 5 | 2 | 3 | 1 | 7 | 4 |
| 441 | Yes, occasionally | 4 | 2 | 7 | 6 | 3 | 5 | 1 | 8 | 6 | 5 | 4 | 3 | 7 | 1 | 8 | 2 |

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| 442 | Yes, occasionally | 2 | 6 | 5 | 3 | 4 | 7 | 1 | 8 | 6 | 4 | 8 | 2 | 3 | 1 | 7 | 5 |
| 443 | Yes, frequently | 1 | 2 | 8 | 6 | 7 | 5 | 3 | 4 | 8 | 3 | 5 | 4 | 1 | 2 | 6 | 7 |
| 444 | Yes, frequently | 4 | 5 | 8 | 7 | 6 | 1 | 3 | 2 | | | | | | | | |
| 445 | Yes, frequently | 1 | 2 | 8 | 7 | 4 | 3 | 5 | 6 | 5 | 4 | 8 | 2 | 3 | 1 | 7 | 6 |
| 446 | Yes, occasionally | 5 | 1 | 3 | 8 | 2 | 4 | 6 | 7 | 7 | 3 | 2 | 4 | 1 | 8 | 6 | 5 |
| 447 | Yes, frequently | 1 | 3 | 8 | 4 | 6 | 2 | 5 | 7 | 7 | 8 | 5 | 2 | 3 | 1 | 6 | 4 |
| 448 | Yes, occasionally | 2 | 1 | 8 | 7 | 6 | 3 | 4 | 5 | 5 | 3 | 7 | 1 | 4 | 2 | 8 | 6 |
| 449 | Yes, frequently | 1 | 2 | 8 | 3 | 6 | 7 | 5 | 4 | 7 | 3 | 5 | 2 | 4 | 8 | 6 | 1 |
| 450 | Yes, frequently | 7 | 5 | 6 | 3 | 1 | 2 | 4 | 8 | 1 | 2 | 6 | 5 | 8 | 3 | 7 | 4 |
| 451 | Yes, frequently | 1 | 2 | 8 | 3 | 4 | 6 | 5 | 7 | 8 | 4 | 6 | 2 | 3 | 1 | 7 | 5 |
| 452 | Yes, frequently | 2 | 1 | 5 | 3 | 7 | 6 | 4 | 8 | 5 | 2 | 6 | 3 | 4 | 1 | 7 | 8 |
| 453 | Yes, occasionally | 3 | 4 | 2 | 1 | 6 | 5 | 8 | 7 | 8 | 3 | 2 | 5 | 6 | 4 | 7 | 1 |
| 454 | Yes, occasionally | 8 | 1 | 6 | 3 | 5 | 4 | 2 | 7 | 3 | 5 | 8 | 1 | 4 | 2 | 7 | 6 |
| 455 | Yes, frequently | 7 | 6 | 5 | 4 | 1 | 3 | 8 | 2 | 2 | 8 | 7 | 5 | 6 | 1 | 4 | 3 |
| 456 | Yes, frequently | 1 | 2 | 8 | 3 | 6 | 7 | 5 | 4 | 8 | 1 | 4 | 3 | 2 | 6 | 5 | 7 |
| 457 | Yes, frequently | 1 | 3 | 7 | 6 | 5 | 2 | 4 | 8 | 8 | 5 | 6 | 1 | 2 | 4 | 7 | 3 |
| 458 | Yes, frequently | 3 | 5 | 4 | 2 | 6 | 7 | 1 | 8 | 7 | 4 | 8 | 1 | 2 | 5 | 3 | 6 |
| 459 | Yes, frequently | 6 | 5 | 8 | 2 | 4 | 3 | 1 | 7 | 2 | 1 | 5 | 6 | 4 | 3 | 8 | 7 |
| 460 | Yes, occasionally | 2 | 1 | 8 | 7 | 5 | 4 | 6 | 3 | 7 | 5 | 6 | 1 | 4 | 2 | 8 | 3 |
| 461 | Yes, occasionally | 2 | 1 | 8 | 7 | 4 | 6 | 3 | 5 | 6 | 5 | 2 | 4 | 1 | 7 | 8 | 3 |
| 462 | Yes, occasionally | 3 | 5 | 7 | 6 | 2 | 1 | 8 | 4 | 7 | 5 | 4 | 3 | 2 | 1 | 8 | 6 |
| 463 | Yes, frequently | 5 | 1 | 6 | 8 | 4 | 2 | 7 | 3 | 5 | 2 | 8 | 4 | 1 | 3 | 7 | 6 |
| 464 | Yes, frequently | 2 | 1 | 6 | 5 | 4 | 3 | 7 | 8 | 4 | 2 | 8 | 5 | 6 | 1 | 7 | 3 |
| 465 | Yes, frequently | 4 | 2 | 7 | 6 | 3 | 5 | 8 | 1 | 8 | 2 | 7 | 1 | 3 | 5 | 4 | 6 |
| 466 | Yes, frequently | 8 | 7 | 3 | 1 | 5 | 4 | 2 | 6 | 6 | 3 | 4 | 8 | 2 | 1 | 7 | 5 |
| 467 | Yes, frequently | 1 | 2 | 8 | 3 | 5 | 6 | 4 | 7 | 8 | 4 | 6 | 5 | 1 | 2 | 7 | 3 |
| 468 | Yes, frequently | 4 | 5 | 3 | 2 | 7 | 6 | 1 | 8 | 7 | 1 | 5 | 3 | 2 | 6 | 8 | 4 |
| 469 | Yes, occasionally | 6 | 4 | 7 | 3 | 5 | 1 | 2 | 8 | 3 | 2 | 5 | 6 | 7 | 4 | 8 | 1 |

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| 470 | | | | | | | | | | | | | | | | | |
| 471 | Yes, frequently | 1 | 2 | 8 | 4 | 6 | 7 | 5 | 3 | 7 | 6 | 2 | 4 | 5 | 3 | 8 | 1 |
| 472 | Yes, frequently | 2 | 1 | 4 | 3 | 6 | 7 | 5 | 8 | 7 | 4 | 8 | 2 | 3 | 1 | 6 | 5 |
| 473 | Yes, occasionally | 3 | 2 | 8 | 7 | 4 | 5 | 6 | 1 | 7 | 2 | 4 | 6 | 5 | 1 | 8 | 3 |
| 474 | Yes, frequently | 1 | 3 | 6 | 2 | 7 | 5 | 4 | 8 | 7 | 6 | 2 | 4 | 5 | 3 | 8 | 1 |
| 475 | Yes, occasionally | 5 | 1 | 8 | 3 | 7 | 4 | 2 | 6 | 8 | 5 | 6 | 2 | 4 | 1 | 7 | 3 |
| 476 | Yes, frequently | 7 | 8 | 4 | 1 | 6 | 3 | 2 | 5 | 8 | 7 | 2 | 4 | 6 | 3 | 5 | 1 |
| 477 | Yes, occasionally | 3 | 2 | 8 | 1 | 4 | 5 | 7 | 6 | 8 | 2 | 4 | 5 | 6 | 1 | 7 | 3 |
| 478 | | | | | | | | | | | | | | | | | |
| 479 | No, never | 2 | 1 | 7 | 6 | 5 | 4 | 3 | 8 | | | | | | | | |
| 480 | Yes, occasionally | 3 | 1 | 8 | 2 | 5 | 6 | 4 | 7 | 7 | 3 | 5 | 2 | 6 | 1 | 8 | 4 |
| 481 | | | | | | | | | | | | | | | | | |
| 482 | No, never | 4 | 1 | 7 | 5 | 6 | 3 | 2 | 8 | | | | | | | | |
| 483 | | | | | | | | | | | | | | | | | |
| 484 | Yes, frequently | 2 | 1 | 5 | 3 | 6 | 4 | 8 | 7 | | | | | | | | |
| 485 | Yes, occasionally | 8 | 5 | 4 | 2 | 1 | 6 | 7 | 3 | 8 | 1 | 5 | 4 | 2 | 3 | 7 | 6 |
| 486 | Yes, occasionally | 3 | 8 | 4 | 5 | 7 | 2 | 1 | 6 | | | | | | | | |
| 487 | | | | | | | | | | | | | | | | | |
| 488 | Yes, frequently | 3 | 1 | 4 | 6 | 7 | 2 | 5 | 8 | 6 | 5 | 7 | 1 | 2 | 3 | 4 | 8 |
| 489 | Yes, frequently | 2 | 1 | 6 | 3 | 4 | 5 | 8 | 7 | 4 | 5 | 8 | 2 | 3 | 1 | 6 | 7 |
| 490 | Yes, frequently | 3 | 6 | 2 | 8 | 7 | 5 | 4 | 1 | | | | | | | | |
| 491 | Yes, occasionally | 4 | 3 | 8 | 1 | 5 | 6 | 2 | 7 | | | | | | | | |
| 492 | Yes, frequently | 3 | 1 | 7 | 6 | 4 | 2 | 8 | 5 | | | | | | | | |
| 493 | | | | | | | | | | | | | | | | | |
| 494 | No, never | 8 | 5 | 4 | 2 | 1 | 6 | 7 | 3 | | | | | | | | |
| 495 | Yes, frequently | 7 | 5 | 8 | 4 | 2 | 3 | 6 | 1 | | | | | | | | |
| 496 | | | | | | | | | | | | | | | | | |
| 497 | | | | | | | | | | | | | | | | | |

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| 498 | | | | | | | | | | | | | | | | | |
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| 502 | | | | | | | | | | | | | | | | | |
| 503 | | | | | | | | | | | | | | | | | |
| 504 | | | | | | | | | | | | | | | | | |
| 505 | No, never | 8 | 5 | 4 | 1 | 2 | 7 | 6 | 3 | | | | | | | | |
| 506 | | | | | | | | | | | | | | | | | |
| 507 | | | | | | | | | | | | | | | | | |
| 508 | | | | | | | | | | | | | | | | | |
| 509 | | | | | | | | | | | | | | | | | |
| 510 | | | | | | | | | | | | | | | | | |
| 511 | | | | | | | | | | | | | | | | | |

D.4 Questions 8 and 9

| User ID | Q8 | Q9 |
|---------|---|--|
| 1 | Science fiction, fantasy, post-apocalyptic, dystopian, -punk | Gollancz, Del Rey, WOTC, Tor, Tor.com |
| 2 | imaginative | Tor, Orbit, Angry Robot |
| 3 | Entertaining, Thought-provoking | TOR |
| 4 | Imaginative, unrealistic, romantic, fantastic | TOR, DAW, Del Rey, Orbit |
| 5 | Captivating | Harper Collins, Gollanz, Tor, Orbit, Bantam Press, Picador |
| 6 | immersive, transporting, thought-provoking, bold, exotic, boundary-breaking | Victor Gollancz, Orion, Bantam, DAW, Del Rey, Tor |
| 7 | Challenging, interesting, thought provoking | |
| 8 | Thought-provoking | Tor, Angry Robot, Baen, Daw |
| 9 | imaginative, ground-breaking, relevant | Tor, Hodder, Harper Voyager, Daw, Gollancz, Quirk |
| 10 | Daring, inventive, exploratory, adventurous, different | Fox Spirit Books, Angry Robot, Tor, Grimbold Books, Alchemy Press, NewCon Press, TTA Press, Kristell Ink |
| 11 | Visionary. Generative. Escapist | Tor baen orbit gollancz bantam spectra hachette del rey daw |
| 12 | Fun, interesting, imaginative, creative, adventure, story, moral, plot, | Tor |
| 13 | Challenging, interesting, intriguing, exciting | Tor, Gollancz, Orbit, PS Publishing, Tachyon, DAW, SOLaris |
| 14 | Amazing, intellectually and emotionally stimulating, the mark of the human spirit | Bantam, Del Rey |
| 15 | Fantastic, broadning, alternative, abstract, what if, enthralling, empathy, fun. | Orbit, TOR, Joe Fletcher, Brown, Bantam, HarperVoyager, Gollancz, DAW, Pan Macmillan |
| 16 | evocative | tor, harpercollins |
| 17 | Fascinating | Bloomsbury |
| 18 | Different, escape from normality, thoughtful, complicated | Tor, Gollancz |
| 19 | Escapism | Tor |

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| 20 | fun, silly | hodder, orbit, gollancz, angry robot, jurassic, ragnarok, solaris, rebellion, abaddon, tor, many more! |
| 21 | Wondrous, imaginative, unrestricted, magical, inventive, speculative, experimental | Tor, Orbit, Harper Voyager, Saga Press, Del Rey, Ace Books, Daw Books, Angry Robot |
| 22 | Different | Tor, orbit, amazon |
| 23 | thought provoking, entertaining, inspiring | Tor, Orbit, Angry Robot, Black Library |
| 24 | fantastic, thought provoking, interesting | Yes; Gollancz, Tor, Orbit, Del Ray, Ace, Rebellion, Headline, Hodder, Subterranean Press, Fox Spirit Books, etc |
| 25 | Wish-fulfilment, safe space, creative, big ideas, conceptual | Firebird, gollancz, egmont, harpercollins, doubleday, chicken house |
| 26 | immersive, mid opening | Tor, Firebird |
| 27 | Imaginative | Tor, Orbit, Ballintine |
| 28 | Creative, expansive, philosophical, thought-provoking | Tor, |
| 29 | exciting, illuminating, interesting, new, expansive | Orion, Tor |
| 30 | fictional, interesting, fictitious, entertaining, unnecessary, contrived | TOR |
| 31 | metaphoric, thought provoking, compelling | Tor, Daw, Angry Robot, Chizine, Orbit, Saga |
| 32 | escapism | tor, orbit, ace, roc, pyr, daw |
| 33 | inspiring, entertaining, intelligent | rororo |
| 34 | Stimulating, thought provoking, original | Tor, Orion, |
| 35 | exploratory vibrant | Yes. In case you would like me to name some: Tor, Baen, Small Beer, Gollancz, Sphere, Twelfth Planet etc etc. My favourite currently is Small Beer. |
| 36 | Creative, fasinating, | Tor, Orbit |
| 37 | Escapist, fantasy-world | Tor, Gollancz |
| 38 | Interesting, original, captivating | Gollancz, orbit, bantam, Harper voyager |
| 39 | escapism, dealing with daily frustration method | TOR, Baen, Hachette, Angry Robot, Edge |
| 40 | An examination of the human condition | Gollancz, Orbit, Tor,Tor UK, Baen Books,Del Rey, Angry Robot |
| 41 | thought-provoking, philosophical, imaginative | Tor books, Barnes & Nobles, Penguin |
| 42 | Innovative, mythical, legendary, inspiring, breath-taking | Tor, Orbit Books |
| 43 | imaginative, insightful, fun, interesting | TOR, Bantam, Subterranean Press |

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| 44 | challenging, engaging, hopeful | Tor, Ace/ROC, Gollancz, Daw, tor.com publishing, tachyon, orbit, harper voyager, small beer press |
| 45 | Interesting, exciting, thought-provoking | NewCon, Orbit, Tor |
| 46 | Fiction | No |
| 47 | intriguing | no |
| 48 | Challenging. Sensawunda. Interesting. | Tor. DAW. Gollancz. Elsewhen. Lits and lots. |
| 49 | Creative, vast, complex, fantastic | Tor, Daw, Bantam, Ace, Ember, |
| 50 | Thought-provoking | Fox Spirit, Gollancz, Orbit, Apex, NewCon Press, Luna, Angry Robot, Tor, Hodderscape |
| 51 | Creative, can be thought-provoking | Fox Spirit Books |
| 52 | | Del Ray, Bantam, Orbit, Gollancz, Tor, Penguin, Double Day |
| 53 | Imaginative, enthralling, captivating | Tor, Baen |
| 54 | imaginative, novel | TOR, Baen, Ragnarok |
| 55 | interesting | no |
| 56 | mind-boggling, stimulating, engrossing | not any one in particular. I rarely pay attention to the publishing house. |
| 57 | fun, immersive | Macmillan, Random House, Hachette--I know these publish speculative fiction but don't know whether speculative fiction is their specialization or just one of several focuses |
| 58 | Creative, imaginative | Tor |
| 59 | Interesting, creative | Tor |
| 60 | intriguing | No |
| 61 | Escapism, interesting, | Tor Books |
| 62 | Thought provoking, interesting. | |
| 63 | far-reaching, ambitious, insightful | Tor? Orbit? |
| 64 | Challenging, thrilling, imaginative | Tor, Baen, Bantam Spectra |
| 65 | experimental, creative, fringe, pushing boundaries | No |
| 66 | interesting, engaging, relatable | tor, orbit, penguin |
| 67 | Allegorical, fun, important, valuable | Tor, ChiZine, Journalstone |
| 68 | Interesting, innovative | Ace, Tor |

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| 69 | What if, strange, unusual, off kilter | Titan, Simon and Schuster, Orbit, Black Shuck Books, Fox Spirit Books, TTA Press, Solaris, Dark Minds Press, Crystal Lake Publishing, Sphere, Pan, Tor, Undertow, Jo Fletcher Books, PS Publishing, Chizine, Cemetery Dance |
| 70 | interesting, mind-expanding, politically aware | interzone, tor.com, newcon press, gollancz, chizine, angry robot |
| 71 | Engrossing, creative, fun, entertaining | |
| 72 | exploratory, experimental, mind expanding, fun | |
| 73 | Imaginative, questioning, exploratory, social commentary | Tor, gollancz, angry robot, harper voyager, headline, Hodder, Dor, ace/roc |
| 74 | Liberating | TOR |
| 75 | Introspective, interesting, fascinating | Bradbury, Kurt Vonnegut, Suzanne Collins |
| 76 | Imaginative | Subterranean press |
| 77 | Creative, thought-provoking | Unwind |
| 78 | Predictable, interesting, different, escapism | Tor, Voyager, mostly read children's so publishers and imprints don't tend to be genre specific |
| 79 | Unique, interesting, alternative universe | No |
| 80 | Favourite | Vintage |
| 81 | interesting, fun, intriguing | no |
| 82 | mind-bending, psychedelic, exploratory, fun, exciting, escapist, immersive, utopian, comparative | tor, ace, baen, roc, subterranean press, orbit books, hachett |
| 83 | boundless potential that often clips its own wings | Tor, Del Rey, Orbit, Talos, Gollancz, Orion, Onyx Path Publishing |
| 84 | Innovative, interesting, thought provoking | Escape Artists inc, Uncanny Magazine, Apex, Strange Horizons |
| 85 | Fun, immersive, emotional, imaginative | Tors, Orbit, many others but not off the top of my head. |
| 86 | thought provoking, enthralling | TOR |
| 87 | Interesting, but a lost/hidden genre | No |
| 88 | | PS Publishing, Arkham House |
| 89 | fun, thoughtful, different | atom, orbit sphere voyager |
| 90 | escapist, creative, thought-provoking | Tor, Random House, Orbit |
| 91 | | Orbit, Tor, Ace, Harper Collins |
| 92 | weird, unique, imaginative, strange, fresh, thought-provoking, | tor, rebellion, solaris, subterranean, ninestar |
| 93 | Interesting, wondrous, adventuresome, entertaining, escape, relaxing, fun, creative, deep, awesome, connecting | Bloomsbury |

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| 94 | out-of-this-world, creative, innovative | Gollancz, Tor, Orbit |
| 95 | intelligent, critical, satirical | Orbit, Tor, Twelfth Planet Press, Angry Robot, Small Beer Press, The Third Alternative, Becon Publishing, PS Publishing, Aqueduct Press, Ticonderoga Press, Aurealis |
| 96 | Imaginative, expanding the mind, exploring real world issues in fantastic settings, | Orbit, gollancz, titan books, corgi, Harper voyager, |
| 97 | Exciting, adventurous, imaginative | DAW, Tor, Del Rey |
| 98 | imaginative, thought-provoking | Tor, Tor.com |
| 99 | Thoughtful, creative, unusual | Tor, Del Rey, |
| 100 | Imaginative, inspiring, complex | Orbit, Pyr, Nightshade, Abbadon, Spectra, Tor, DelRay |
| 101 | Fantastic, Interesting, Fun | Baen Books, TOR |
| 102 | imaginative, wonder, possibilities, escape | Tor Books |
| 103 | other-worldly, entertaining | Tor, Penguin / Random House, Falstaff Books, Dark Oak, Ace, Bantam, Roc, Harlequin |
| 104 | Challenging perceptions | Fox Spirit |
| 105 | Exploratory, ideas, what it means to be human | Tor, Orbit, Roc, Ace |
| 106 | Thought provoking, entertaining | Tor, orbit |
| 107 | Creative, exciting, entertaining, | Tor, Dark Regions, |
| 108 | Interesting. Contemplative, thought-provoking exciting. | Orbit, Gollancz, Harper-Collins, Angry Robot, Head of Zeus. |
| 109 | Escapist, fun, freeing, exciting | |
| 110 | Thoughtful, different, fun | Um...Tor? Orbit? I have no idea, honestly. |
| 111 | Interesting, challenging, philosophical, creative, entertaining, fascinating | Blindsight, Transmetropolitan, Harry Potter, Dresden Files, Hellblazer, DC Comics, Tor |
| 112 | Fun, engrossing, exciting, intriguing | "Orbit", maybe? |
| 113 | Different, creative, fantasy | DAW, TOR, ACE |
| 114 | imaginative, sideways, twisted, illuminating, frustrating, political, complicit, explicit, dystopic | Unsung stories, foxspirit books, orbit, gollancz, rebellion, tor, |
| 115 | imaginative, exciting, fun | The only ones I can think of off the top of my head are Tor and Roc. |
| 116 | intriguing, exciting, escapism, creative, thought-provoking | Tor |
| 117 | imaginative, intriguing | TOR |
| 118 | Eye-opening, beautiful, far-reaching, unlimited | Tor Books, HarperCollins, Gollancz |

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| 119 | Imaginative, wide-ranging, thought-provoking, different perspectives | Yes - Tor, Orbit, Del Rey, Ace, Knopf, Harper |
| 120 | engaging, imaginative, thought-provoking | Tor, Ballantine, Ace, Del Rey, Orbit, Subterranean Press |
| 121 | I like horror but consider fantasy self indulgent and boring | No |
| 122 | exciting, revolutionary, provocative, future, educational, fun, comforting | Tor, HarperCollins, Orbit |
| 123 | interesting, fascinating | ACE books, DAW, Bantam, Del Rey, TOR books |
| 124 | creative, futuristic, fantasy | Baen, Ace Books, Daw books, Del Rey, |
| 125 | Fiction that extrapolates on possibility either in a realistic way such as Science Fiction (Star Trek, Bobiverse) or in a fantasy type setting (Doctor Who, Forgotten Realms) | Don't usually pay attention to publishers... |
| 126 | exploratory, inventive, immersive, transporting, exciting, novel, new, fresh | Tor, Orbit |
| 127 | entertaining | no |
| 128 | fantastical, otherworldly, inventive, magical, different, | orbit, tor |
| 129 | exciting, imaginative, fantastical, provocative, immersive | Orbit, Gollancz, Angry Robot, Harper Collins, |
| 130 | Unique, interesting, thought-provoking | No |
| 131 | thought-provoking | No, I hardly ever even register the publishing companies of the things I read unless I have to put them in a citation. |
| 132 | open, investigative, novel, metaphorical | Tor |
| 133 | Imaginative, interesting, thought-provoking, unlimited | Gollancz, Angry Robot, Orbit, MacMillan, Tor, Jo Fletcher, Fox Spirit, Alchemy Press, Newcon Press, Bloomsbury |
| 134 | exciting, intriguing, fun, political, thrilling | Tor, Orbit, Ace/Roc, Saga, Del Rey, Tor.com, Angry Robot, Pyr |
| 135 | Important, imaginative, alternative realities, metaphorical realism | Tor, Bantam, Del ray, Marvel, Image, DC... |
| 136 | Thought-provoking, intriguing | Tor, DAW, Baen, Telos, EDGE, Resurrection House, ChiZine, Angry Robot, Orion, Gollancz, Bundoran Press, Apex, TTA, Harvard Square, Gypsy Shadow, Xchylar, Immanion Press |
| 137 | creative, intriguing, mind-bending, difficult, geeky, worthwhile, enjoyable | Tor, Orbit, Del Rey, Gollancz, Doubleday, Hodder & Stoughton |
| 138 | imaginative, meaningful | Gollancz, Orion, Angry Robot |
| 139 | Fun, strange, imaginative | |
| 140 | relaxing, creative, inspiring | Orbit Books, Tor Books |

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| 141 | exciting, thought-provoking | Orbit |
| 142 | imaginative, escapist, wonderful | tor, angry robot |
| 143 | Challenging, interesting, introspective | Tor/Tor.com, Angry Robot |
| 144 | Worthwhile, unpretentious, educational, inspiring, fun | Tor, Roc, Orbit, Baen, 47North |
| 145 | Different, unusual | Gollancz, tor, subterranean press among others |
| 146 | Inventive, relevant, moving, fun, imaginative | Tor, Del Rey, Orbit, Bantam |
| 147 | fascinating, immersive | I don't know any publishers specialized in that genre |
| 148 | Inspiring thought-provoking alarming disturbing | No |
| 149 | imaginative, hopeful, inspiring, awe-filled, wonderful, exciting, extra-interesting, empathetic, woke, aware | Analog (Dell), Asimov's (Dell), F&SF, Escape Artists, Strange Horizons, Lightspeed, Clarkesworld, Apex, Uncanny, DAW, Tor, Interzone, and on and on :) |
| 150 | Escapist, adventurous, fun, magical, enthralling, varied | TOR, Wizards of the Coast |
| 151 | fascinating, intriguing, creative, captivating | Tor Books, Ace Books, Del Ray Books |
| 152 | mind-bending futuristic political | Tor, Runas, Cerbero, Crononauta, Nova, Gigamesh, Hodder, Small Beer Press, Angry Robot, Daw, Aqueduct press, ... |
| 153 | Imaginative | Tor, Gollancz, Orbit |
| 154 | Explorative | Yes: Tor, Ace, Orbit, Pyr |
| 155 | Important | Tor, Gollanz, Harper Voyager, Orbit, Hodder, Fable Croft, Twelfth Planet, The Booksmugglers |
| 156 | Beyond borders, significant, out of the box | Tor.com, Orbit |
| 157 | Imaginative, fantastical, eye-opening | |
| 158 | Imaginative, forward-thinking | Tor |
| 159 | Impossible, provocative | Gollancz, corgi, locus |
| 160 | Interesting, exploratory, creative, political | Not really |
| 161 | thought provoking, imaginative entertaining | |
| 162 | Experimental, gripping, stimulating | New Con Press, Gollanz, orbit, ps publishing. |
| 163 | creative, different, definitely interesting. | no |
| 164 | fun, clever, thought-provoking | Tor, Baen |
| 165 | New wave, creative, philosophical | Del Rey |
| 166 | interesting | |
| 167 | intriguing, original, interesting, | tor, gollancz, |

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| 168 | imaginative, thought-provoking | |
| 169 | Fascinating | |
| 170 | | TOR, Middle Earth Publishing |
| 171 | interesting, inventive, insightful, entertaining | yes |
| 172 | Imaginative, escapism, thought-provoking | Gollancz, Hodder, Harper Collins, Hand of Zeus, Orbit, Tor, Headline, 42 North, Transworld |
| 173 | Wondrous, creative, free, magical, varied, diverse, fun, exciting, inspiring | Tor, Del Rey, Baen Books, Angry Robot Books |
| 174 | contemplative, wondrous, imaginative, creative, explorative | Tor, Baen, Random House, Dark Horse, |
| 175 | Creative, insightful, imaginative, enchanting, magical, engrossing, terrible, beautiful | Tor, Baen, Harper Voyager, Bantam Spectra, Ace Fantasy, Roc, Orbit, Pyr, etc. (I know some are defunct) |
| 176 | interesting, creative, challenging, exciting, alternative | Solaris, Gollancz |
| 177 | Imaginative, singular, creative | Tor, baen |
| 178 | Immersive, mind-expanding | Orbit, Gollancz, Tor UK, Angry Robot Books, Solaris, Abbadon, 4th Estate, PS Publishing, Fox Spirit, Tor/Forge, HarperVoyager, Headline, Daw, RoC, Night Shade Books, Subterranean Press, Anarchy Books, |
| 179 | interesting, fun, escapist | Tor, Gollancz, Del Rey, |
| 180 | wonder-full, awe-full, adventurous, disturbing, strange, weird, fantastical, uncanny, numinous, contemplative/philosophical, immersive, visionary, probing, suppositional, alternative, counter-intuitive, counter-cultural, experimental | Gollancz, Orb, Tor, Tachyon, Del Rey, Ace, Cemetery Dance, Centipede, Chaosium, Lazy Fascist, Dark Regions, DAW, Ballantine |
| 181 | | |
| 182 | captivating, enthralling | no, i don't tend to remember publishers |
| 183 | Imaginative, creative , inspired. | Tor, harper voyager, roc, avon, delrey, schuster something |
| 184 | Creative, investigative, intriguing, fascinating, revealing | Tor.com, gollancz, pan Macmillan, penguin, harper |
| 185 | exciting, unlimited, intriguing, | orbit, angry robot, gollancz, |
| 186 | Unique, entertaining, | Tor, Orbit, Angry Robot, |
| 187 | Different; exploratory | Tor |
| 188 | Fun, magical, inventive, creative, brave, intelligent, empowering. | Tor, Subterranean Press, HarperCollins |
| 189 | Fascinating | Tor, HarperVoyager, Orbit |
| 190 | Adventurous, escapist, thoughtful | Yes, most of them. |

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| 191 | Thought provoking, creative, exploratory, expansive, constructive | Tor |
| 192 | engaging, adventurous, exciting | I can't say that I can. |
| 193 | Escapist | Tor |
| 194 | Fun | Tor |
| 195 | Otherworldly, escapist | Tor Books |
| 196 | Imaginative | Exclusively speculative? Ragnarok, I think. |
| 197 | magical, emotional, adventurous | Tor, Orbit |
| 198 | Immersive, imaginative, thought provoking | Tor, |
| 199 | uncanny, about ideas above all else, diverse | Yes |
| 200 | mind-boggling, captivating, inventive | Allen & Unwin |
| 201 | intelligent, interesting, engaging, thoughtful, | orbit, gollancz, tor, |
| 202 | 'fascinatng', 'trippy', 'unusual', 'challenging' | Angry Robot, Tor, Bantam, Gollanzc |
| 203 | escaping, dream, original, | orbit, milady |
| 204 | Innovative, imaginative, daring. | Not off hand, dont have my books with me. |
| 205 | Fun, very interesting | |
| 206 | Engaging | Dark Minds Press |
| 207 | Interesting, Imaginative, Emphatic, Chilling, Inspiring | Harper Voyager, Tor, Orbit, Gollannz, Overlook |
| 208 | Interesting, exciting, exploratory, engaging | No. |
| 209 | important | tor |
| 210 | Interesting, thought-provoking | No |
| 211 | Imaginative | Voyager, Tor, Gollancz, Fox Spirit, Night Jar, Dead Ink |
| 212 | imagination expanding, thought provoking, action packed, fun!!! | TOR, Orbit, Voyager |
| 213 | imaginative, exciting, engrossing, immersive | Orbit, Tor, Baen, Ace, Harper Collins, Gollancz, Pyr. |
| 214 | Interesting, relevant, powerful, the best kind of fiction, | Tor, Orbit, Gollancz, Del Rey, Angry Robot |
| 215 | imaginative, thoughtful, fun, deep, nuanced | tor, angry robot, gollancz, fox spirit |
| 216 | Inspiring | Tor |
| 217 | forward thinking, diverse, exciting, thought provoking, clever, dynamic, thoughtful, intriguing, | Titan, Orbit, Tor, Twelfth Planet, Hodderscape, Rebellion, Hachette, Daw, Ace, Roc, Transworld, BookSmugglers, Subterranean, Angry Robot (i could go on but I won't). |

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| 218 | Magical, interesting, diversity | Tor, orbit, gollanz |
| 219 | Intelligent, creative, unlikely | Nova? |
| 220 | fun, can be pretentious, esoteric | TOR? |
| 221 | Exploratory, philosophical, captivating | Rebellion, Tor, would recognise loads more |
| 222 | Thought-provoking | Nope |
| 223 | Creative, awe-inspiring, explorative | Tor, Del Rey, Gallancz, Fox Spirit, NewCon, Orbit, Angry Robot |
| 224 | creative, intriguing, real, surreal | |
| 225 | Alternate allegory playful | Tor |
| 226 | Creative | Tor for a dedicated publisher, Penguin, Hachette, etc |
| 227 | Counterfactual | I'm terrible at this kind of thing |
| 228 | Exploratory, immersive | Tor, saga, orbit, del ray, angry robot, baen, daw |
| 229 | Fascinating, mind-opening | Tor, Angry Robot, DAW Books |
| 230 | Inspiring, imaginative, motivating | Tor |
| 231 | Interesting | Tor |
| 232 | Thought-provoking, creative, provocative, mind-expanding | |
| 233 | creative, fun, profound, exuberant | Orbit, Tor, Baen, Saga Press, Yen Press, Bantam Spectra |
| 234 | Inventive, epic, wondrous, creative, fantastic, | Tor, DAW, Del Rey, Orbit, Angry Robot, Harper Collins |
| 235 | original, creative, interesting, fantastical, inspirational, engrossing, fun | Tor, Del Ray, DSP Publications |
| 236 | Inventive, creative, intellectual | Fox Spirit, Tor, Angry Robot, Tirgearr |
| 237 | imaginative creative good great flexible meaningful fun entrancing beautiful challenging thoughtful experimental undervalued ancient important | Tor, John Joseph Adams Books, Small Beer Press, Cemetery Dance |
| 238 | Good stories | No |
| 239 | Imaginative escapism engaging | Gollanz, Borderlands press, Guantlet, PS publishing, Tor, |
| 240 | Thoughtful. | No |
| 241 | | no |
| 242 | Imaginative | |
| 243 | plot driven, imaginative, inspiring | tor, baen, del rey |

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| 244 | diverting, immersive, model, mine | tor |
| 245 | Escapist | Orbit, Gollancz. Voyager, Rebellion, |
| 246 | Relevant, interesting, sociology | No |
| 247 | inspiring, interesting, fascinating, creative, surprising, immersive | Tor, Gollancz, Baen, Jo Fletcher, Penguin, Orbit, |
| 248 | imaginative, challenging | Yes |
| 249 | unhindered captivating | |
| 250 | Thought provoking imaginative | Not especially |
| 251 | challenging, interesting, mindbending, fun | what's an imprint? |
| 252 | | TOR, Orbit |
| 253 | Fantastic creative imaginative | Tor, orbit |
| 254 | metaphysical, experimental, displacing | del rey, roc, ace, tor, ballantine, bantam, daw, baen, pocket fantasy |
| 255 | Fantasy, compelling, escapism, immersive, unique, historic based, | Penguin, Tor, Pan McMillan, Del Ray, Spectra, Bantam, |
| 256 | interesting, creative, provocative, stimulating, immersive | Tor Fantasy, Del Rey Publishing |
| 257 | Imaginative, escapist, fun | Baen, Tor, NEL |
| 258 | boundry pushing, immersive | tor, saga, orbit, angry robot, small bear, chizone, voyager |
| 259 | Uplifting, imaginative, extraordinary | Angry Robot, Harper Collins, Tor, Chimaera |
| 260 | infinite | too many: chizine, small beer, kingshot, dim shores, dunhams manor,etc. |
| 261 | Futuristic, genre-fiction, intersectional [would say interesting, but your 'e.g.' prompts bias] | Futurefire.net publishing |
| 262 | Original, creative, detailed, imaginative, entertaining | Tor, tor.com, Saga, Angry Robot, Orbit, Del Rey, Baen, DAW, Gollancz, Ace, Spectra, Harper Voyager, Firebird (novels/novellas); Uncanny, Lightspeed, Clarkesworld, Podcastle (short fiction) |
| 263 | Awe-inspiring, hopeful, optimistic, escapism, inventive, artistic... | Angry Robot, Orbit, Gollancz, Harper Voyager, NewCon Press, Dark Minds, Apex Publishing, Great British Horror, Tor, The Sinister Horror Company, Crowded Quarantine Publications, Fox Spirit... |
| 264 | imaginative, creative, opening up new possibilities, hopeful? | no |
| 265 | Thoughtful, Compelling, Forward-Thinking, Progressive | Tor, Orbit, Tor.com, Saga Press, Solaris, Angry Robot, Apex Publishing, Book Smugglers Publishing, Baen, Del Ray, many others. |
| 266 | Literature, fantastic, thought-provoking, intellectual | Tor, Del Rey, Orbit |

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| 267 | Thought-provoking, innovative, interesting, exciting, | Aqueduct, Baen Books, Tor, Angry Robot, Gollancz, DAW, subterranean, Night Shade, Ace, orbit, Roc, del Rey, small beer, Apex |
| 268 | Introspective, imagination, artistic, adventure, fun | Tor, baen, engen, orbit, ace, del rey, DAW |
| 269 | Exploratory, different | Tor, Subterranean Press |
| 270 | Thought-provoking | |
| 271 | Imaginative, prophetic, crazy, timely, impactful | Tor, Gollancz, Overlook, Orbit, Penguin, Cosmic Egg |
| 272 | creative, imaginative, boundary-breaking | Tor, Hodder and Stoughton, Bloomsbury, Orbit, Folio Society |
| 273 | Innovative, boundary-pushing, comforting, escape, thought-provoking | Angry Robot, Saga, Tor, Tor.com, Orbit, Baen, Tachyon, Del Rey, Daw |
| 274 | interesting, creative, unlimited | Baen, Tor, del rey |
| 275 | Imaginative, thought-provoking, prophetic | Victor Gollancz, Orion |
| 276 | Intelligent, thought provoking, escapist, | Gollancz, Orbit, Tor, Head of Zeus, Harper Voyager, Daw, Del Rey, |
| 277 | imaginative, wonder, sublime, intellectual, what-if, curious, expansive, magical, nostalgic, optimistic | Tor, Angry Robot, Bantam, Del Ray, Ace, Baen, Circlet, LUNA |
| 278 | Escapist | No |
| 279 | explorative | no |
| 280 | imaginative, | Gollancz, Angry Robot, Rebellion, Jo Fletcher Books, Unsung Stories, Tor, |
| 281 | Imaginary yet realistic | Tor |
| 282 | Escapist, thought-provoking, philosophical | Tor, Del Ray |
| 283 | Fun, Explorative, Compelling | Tor, Tor.com, Orbit, Harper Voyager, Tyche Books |
| 284 | Thought-provoking, challenging, exploring | DAW, Tor, Ace-Roc, Angry Robot, Orbit, Gollancz, Bragelonne, Haikasoru, Solaris, Jo Fletcher books, Pan MacMillan, Atlantic, Newcon Press |
| 285 | imaginative, varied, expansive | Butcher, Rothfuss, Martin, Sanderson, Card, Tolkien, Feist, Lewis, Asimov, Herbert, Lovecraft |
| 286 | Mental-Life flavoring | TOR, Mondadori, EFanucci |
| 287 | enchanted, dreamlike, thrilling, imaginative , charming | tor books, small bear press, daw, pyr, |
| 288 | Speculative, imaginative, questioning, optimistic, syncretic, escapist | Orion, Solaris, Angry Robot, NewCon, Fox Spirit, Gollancz, Hodder, Orbit |
| 289 | cool | TOR |
| 290 | fun, engaging, thought-provoking, thrilling | Tor, Orbit |
| 291 | Subversive, exploratory, challenging, experimental | Tor, Eon, Baen, Gollancz, Orbit, Angry Robot, Harper Voyager, Elastic, Apex, Subterranean |

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| 292 | Explorative, progressive, imaginative, entertaining | DAW, Tor, Ace/Roc, Orbit, Baen, Bantam/Spectra, Del Ray, Harelequin Luna |
| 293 | Exciting, challenging, fun | Tor, Gollanz, Orbit, Small Beer, Little Brown |
| 294 | influential, cautionary, mystifying, | Tor, Vintage, Del Rey, Night Shade Books, Bantam Spectra |
| 295 | Fun, engaging, interesting, thought-provoking | Tor, DAW, Ballantine, Orbit, Spectra, Ace, Baen |
| 296 | Fantastic | Random House |
| 297 | Interesting, creative, dramatic, action, original | Tor, Orbit. Nighthade, Baen |
| 298 | creative, engaging | Firebird, |
| 299 | sense of wonder, possibility, imaginative, creative, exploration | Tor, Baen, DAW, Orbit, Angry Robot, Subterranean Press, Small Beer Press, Hyperion |
| 300 | Fascinating | |
| 301 | Creative, explorative | Penguin Random House, Gollancz, Tor, Orbit etc. |
| 302 | Fascinating, enthralling, creepy, | Tor, gollancz, angry robot, |
| 303 | Inspiring, exciting, progressive | Tor, Gollancz, Hodderscape, Harper Voyager, Titan, Solaris, Rebellion, Unsung, Fox Spirit, Grimbold, Newcon, Jonathan Cape, Sceptre, Orion, Viking, Jo Fletcher etc. |
| 304 | Thought provoking, imaginative, artistic, | Tor, Mifflin Houghton, Orbit, |
| 305 | horizon-widening | Tor, Orbit, Gollancz |
| 306 | thrilling | no |
| 307 | Imaginative, different, interesting | No |
| 308 | | |
| 309 | fascinating scary prophetic | Tor Baen Gollancz HarperVoyager |
| 310 | thought-provoking, exciting, adventurous, interesting | |
| 311 | meaningful, thought-provoking | |
| 312 | I wouldn't be able to generalise. There's some very good and lots of very bad speculative fiction out there. | Tor, Tor.com, Gollancz, Solaris, Angry Robot, Head of Zeus, Digital Fiction Publishing, Apex, Harper Voyager, Orbit |
| 313 | Imaginative, escapist | Orbit, DAW, Subterranean, Luna, TOR, |
| 314 | Innovative, Interesting, Creative, Intriguing, Immersive | DAW, TOR, ACE |
| 315 | Intriguing, surprising, thought-provoking | No |
| 316 | thoughtful, provocative, creative, metaphorical | Tor, Del Rey, Orbit |
| 317 | Interesting, imaginative, gripping | Tor |
| 318 | inventive, cosmic, outside the box, | Gollancz, NewCon, Alchemy, HarperCollins |

| | | |
|-----|---|--|
| 319 | Insightful, intriguing | |
| 320 | Intriguing | Yes - eg DAW, TOR, Angry Robot, Gollancz etc |
| 321 | Diverse | Not off the top of my head |
| 322 | fun, adventure, escapism | Tor, ACE |
| 323 | Imaginative, fantastical, epic | Yes. |
| 324 | Boundless | Tor, Orbit |
| 325 | Mind expanding, questioning human nature and cultural "norms" intelligent, the wish to better ourselves, colourful, sometimes plain old fun | Newcon Press, TOR, Harper Collins (Angry Robot) Gollanze |
| 326 | good, unconventional, fun, freeing | Not any that only publish speculative fiction, no. |
| 327 | | |
| 328 | Genre | No. I know there are five main publishers for fantasy, but not who. |
| 329 | engaging, imaginative | No |
| 330 | Thought provoking | TOR |
| 331 | | |
| 332 | | |
| 333 | | |
| 334 | | |
| 335 | | |
| 336 | Thought-provoking; moralising | Neil Gaiman; Philip Reeves; Louise Welsh(? - Plague Times?); - just realised these are not publishers! |
| 337 | fun, creative | |
| 338 | | |
| 339 | different, interesting, engaging, tough-provoking | |
| 340 | interesting, exploring, thoughtful, exciting | Tor, HarperVoyager, Orbit |
| 341 | | |
| 342 | creative, interesting, escapist, thought-provoking | corgi, tor |
| 343 | imaginative, strange, creative | fox spirits |
| 344 | | |

| | | |
|-----|---|---|
| 345 | Interesting, gets you thinking | |
| 346 | imaginative, wondrous, engaging | Harper Voyager, Orbit, Del Rey, Tor |
| 347 | challenging, expansive, epic, optimistic, dystopian, utopian, original, philosophical | Tor, Gollanz, Angry Robot, Solaris, Orbit, Newcon Press |
| 348 | Escapist. Dierse | Tor. Orbit. |
| 349 | investigative, intelligent, nuanced, socially-aware, immersive, engaging | * most of what I read is YA (speculative or otherwise) and these tend to be published under wider teen/ kid lit imprints |
| 350 | creative, escapism, entertaining | Tor, Bantam |
| 351 | evocative; imaginative; | Small Beer Press; Tor Books; Orbit; |
| 352 | interesting | no |
| 353 | Interesting, fun, fantastic, creative, | Tor, Orbit |
| 354 | thought provoking, alternate reality, creative, weird | ChiZine Publications, Undertow, Orbit, Helen Marshall, M.R. Carey, Robert Shearman, Indra Das, Ishiguro, and so many more!! |
| 355 | Thought provoking | |
| 356 | Thought provoking, interesting | Nope |
| 357 | | |
| 358 | Different. Imaginative | Vintage |
| 359 | | |
| 360 | imaginative | TOR, Del Rey, Ballantine |
| 361 | | Tor, Del Rey |
| 362 | Intriguing, engaging, abstract | |
| 363 | immersive, creative | Tor, Del Rey, Orbit, Hachette |
| 364 | | |
| 365 | Exciting, free, creative | Yes |
| 366 | Unrealistic, inaccurate, implausible, unconvincing | H.G. Wells |
| 367 | | |
| 368 | Creative | |
| 369 | Eye-opening, escapist, inventive | Orbit, Tor |
| 370 | fascinating, thought provoking, creative | |

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|-----|--|---|
| 371 | | No |
| 372 | Introspective, questioning, enjoyable, enticing | I don't pay much attention to publishers |
| 373 | Fun, interesting, thought-provoking, creative, cool | |
| 374 | thought provoking and fun | Tor Baen Del Rey |
| 375 | Political, imaginative | Gollancz (?) |
| 376 | | |
| 377 | Infinite, imaginative | |
| 378 | future bending, creative | |
| 379 | innovative, contemporary, political, wide-reaching, critical | Yes - probably most of them! Tor, Orbit, Angry Robot, Gollancz, and that's just the novels. |
| 380 | | tor, orbit |
| 381 | | |
| 382 | thought-provoking, entertaining, creative | No. |
| 383 | Imaginative | |
| 384 | Magic, creative, exciting | Tor, orbit, del rey, baen |
| 385 | | |
| 386 | Immersing | |
| 387 | Escapism | |
| 388 | Intriguing | |
| 389 | Fascinating, engaging, thought provoking | |
| 390 | | |
| 391 | Interesting, thought provoking | |
| 392 | Fascinating | Yes |
| 393 | | TOR, orbit, hatchette, angry robot |
| 394 | | |
| 395 | Political, subversive | Gollancz |
| 396 | fascinating, | Penguin |
| 397 | curious | |
| 398 | Thoughtful, dark, serious | |

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|-----|---|---|
| 399 | Epic tense emotional | Tor, harper voyager, ace, roc, angry robot, |
| 400 | | Tor, Bantam, Orbit, etc. |
| 401 | Thought-provoking, entertaining, interesting, | |
| 402 | epic, adventurous | tor |
| 403 | blurry, unclear to distinguish from other genres | |
| 404 | | No |
| 405 | What if, magical, fantasy, slipstream | Gollancz, Hodder |
| 406 | | |
| 407 | | |
| 408 | Clichéd to the point of pain. | Not applicable. |
| 409 | Imaginative, creative, literary | Infinity Plus, Hersham Horror, Dark Minds Press |
| 410 | | |
| 411 | | Tor, Hachette, Fox Spirit Books |
| 412 | Enjoyable, Unique | Del Rey, Tor, Orbit, Bantam, |
| 413 | challenging, quizative, complex | Tor Titan, Pint Bottle press, |
| 414 | | |
| 415 | Imaginative | No |
| 416 | interesting, exciting, immersive, creative, inventive | tor, orbit, pan, spectra |
| 417 | | |
| 418 | | Gollancz, Orbit, Voyager, Titan, Tor |
| 419 | | |
| 420 | | |
| 421 | Dystopian, fascinating | Margaret Atwood |
| 422 | | |
| 423 | Engaging, open, possibilities | |
| 424 | | |
| 425 | Escapist | Baen, |
| 426 | Escapism | |

| | | |
|-----|---|---|
| 427 | provocative, political, imaginative | |
| 428 | Fascinating | |
| 429 | Creative, fun, whimsical | |
| 430 | Creative, out of the box | |
| 431 | Non-limiting | Tor |
| 432 | Strange, interesting, open-minded | Not in English because these are French titles mostly |
| 433 | | |
| 434 | I'm not familiar with it | nope |
| 435 | | |
| 436 | | |
| 437 | | |
| 438 | | |
| 439 | | |
| 440 | | |
| 441 | | |
| 442 | | |
| 443 | Fantastic | Tor books, Del Rey |
| 444 | | |
| 445 | Interesting, fun, | Tor, daw |
| 446 | | |
| 447 | escapist, reflective, different, creative, interesting, mind expanding, edgy, satirical | Yes, thanks, all of them |
| 448 | | |
| 449 | Thought-provoking; intelligent; dramatic; exciting | |
| 450 | | |
| 451 | | Tor, Orbit |
| 452 | interesting, thoughtful, entertaining, fun, | Baen, Orbit, Del Rey |
| 453 | | No |

| | | |
|-----|----------------------------------|----------------------------|
| 454 | | |
| 455 | Exciting | Orbit, Solaris |
| 456 | | |
| 457 | | |
| 458 | compelling, frustrating, curious | probably not off hand |
| 459 | creative, thoughtful | no |
| 460 | speculative fictional | asimov |
| 461 | | |
| 462 | Thrilling, scary | Choose your own adventure |
| 463 | | |
| 464 | Unknown | No |
| 465 | | |
| 466 | boring, unrealistic | No |
| 467 | At best, thought provoking | Tor, Orbit, Haper-Collins, |
| 468 | | |
| 469 | | |
| 470 | | |
| 471 | | |
| 472 | | baen, tor |
| 473 | Imaginative | |
| 474 | | |
| 475 | | |
| 476 | nerdy | |
| 477 | | |
| 478 | | |
| 479 | | |
| 480 | | |
| 481 | | |

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|-----|-------------------|--|
| 482 | | |
| 483 | | |
| 484 | | |
| 485 | thought provoking | |

D.5 Questions 7, 10, and 11

| User ID | Q7 | Q10 | Q10_1 | Q11 |
|---------|---|---|--|--|
| 1 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Science fiction, fantasy, post-apocalyptic | Yes, I frequently purchase speculative fiction books |
| 2 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I frequently purchase speculative fiction books |
| 3 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 4 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 5 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy and historical fiction | Yes, I frequently purchase speculative fiction books |
| 6 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 7 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I sometimes purchase speculative fiction books |
| 8 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 9 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 10 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 11 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 12 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 13 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Science fiction | Yes, I frequently purchase speculative fiction books |
| 14 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |

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|----|---|---|---|--|
| 15 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy, Science Fiction and Historical Fiction/fantasy | Yes, I frequently purchase speculative fiction books |
| 16 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I frequently purchase speculative fiction books |
| 17 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Science Fiction | Yes, I sometimes purchase speculative fiction books |
| 18 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 19 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 20 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 21 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 22 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 23 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 24 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 25 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy, sci-fi, genre-bending books | Yes, I sometimes purchase speculative fiction books |
| 26 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I sometimes purchase speculative fiction books |
| 27 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 28 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy and science fiction | Yes, I frequently purchase speculative fiction books |
| 29 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 30 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I sometimes purchase speculative fiction books |
| 31 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |

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|----|---|---|-----------------|--|
| 32 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I frequently purchase speculative fiction books |
| 33 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Science fiction | Yes, I sometimes purchase speculative fiction books |
| 34 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 35 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 36 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 37 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I sometimes purchase speculative fiction books |
| 38 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 39 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy, sci-fi | Yes, I sometimes purchase speculative fiction books |
| 40 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I frequently purchase speculative fiction books |
| 41 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 42 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy, Sci-Fi | Yes, I sometimes purchase speculative fiction books |
| 43 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I frequently purchase speculative fiction books |
| 44 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 45 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 46 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Sci Fi | No, I never purchase speculative fiction books |
| 47 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | sci fi | Yes, I sometimes purchase speculative fiction books |
| 48 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |

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|----|---|---|--------------------------|--|
| 49 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 50 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 51 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 52 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I frequently purchase speculative fiction books |
| 53 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 54 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 55 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | historical fiction | Yes, I sometimes purchase speculative fiction books |
| 56 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 57 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy, science fiction | Yes, I frequently purchase speculative fiction books |
| 58 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 59 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I sometimes purchase speculative fiction books |
| 60 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy/Horror/SF | Yes, I sometimes purchase speculative fiction books |
| 61 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 62 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 63 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 64 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 65 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I sometimes purchase speculative fiction books |

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|----|---|---|--------------------------|--|
| 66 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 67 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Horror | Yes, I frequently purchase speculative fiction books |
| 68 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 69 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 70 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | horror | Yes, I frequently purchase speculative fiction books |
| 71 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 72 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 73 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 74 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 75 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I sometimes purchase speculative fiction books |
| 76 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 77 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 78 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy, science fiction | Yes, I frequently purchase speculative fiction books |
| 79 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I sometimes purchase speculative fiction books |
| 80 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 81 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 82 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |

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| 83 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 84 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 85 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 86 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 87 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy, science fiction | Yes, I sometimes purchase speculative fiction books |
| 88 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 89 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I frequently purchase speculative fiction books |
| 90 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy and SciFi, I do not read horror | Yes, I frequently purchase speculative fiction books |
| 91 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 92 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 93 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 94 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I frequently purchase speculative fiction books |
| 95 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 96 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 97 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 98 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 99 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |

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|-----|---|---|---------|--|
| 100 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 101 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 102 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 103 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 104 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 105 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 106 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 107 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 108 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 109 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 110 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 111 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 112 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 113 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 114 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 115 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 116 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |

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|-----|---|---|--------------------------|--|
| 117 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy, Science Fiction | Yes, I frequently purchase speculative fiction books |
| 118 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 119 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 120 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 121 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Horror | Yes, I sometimes purchase speculative fiction books |
| 122 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 123 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy, Horror | Yes, I frequently purchase speculative fiction books |
| 124 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I sometimes purchase speculative fiction books |
| 125 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Science Fiction/Fantasy | Yes, I frequently purchase speculative fiction books |
| 126 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 127 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 128 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 129 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 130 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I sometimes purchase speculative fiction books |
| 131 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy/Sci-Fi | Yes, I sometimes purchase speculative fiction books |
| 132 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 133 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I sometimes purchase speculative fiction books |

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|-----|---|---|-------------------------|--|
| 134 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 135 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 136 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 137 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 138 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 139 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 140 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 141 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 142 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 143 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 144 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 145 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I sometimes purchase speculative fiction books |
| 146 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 147 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Science fiction, horror | Yes, I sometimes purchase speculative fiction books |
| 148 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | | Yes, I sometimes purchase speculative fiction books |
| 149 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | SF | Yes, I frequently purchase speculative fiction books |
| 150 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |

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| 151 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy, science fiction | Yes, I frequently purchase speculative fiction books |
| 152 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 153 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 154 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 155 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 156 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 157 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | science fiction | Yes, I sometimes purchase speculative fiction books |
| 158 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | No, I never purchase speculative fiction books |
| 159 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 160 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 161 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 162 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Science fiction | Yes, I frequently purchase speculative fiction books |
| 163 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 164 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 165 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 166 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | horror | Yes, I sometimes purchase speculative fiction books |
| 167 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |

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| 168 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 169 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy/sci-fi | Yes, I sometimes purchase speculative fiction books |
| 170 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 171 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 172 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 173 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 174 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 175 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 176 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 177 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 178 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 179 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 180 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 181 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 182 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | science fiction and to a lesser extent, fantasy | Yes, I sometimes purchase speculative fiction books |
| 183 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 184 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |

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| 185 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 186 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 187 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I frequently purchase speculative fiction books |
| 188 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 189 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 190 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 191 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 192 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 193 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 194 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 195 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 196 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 197 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I frequently purchase speculative fiction books |
| 198 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 199 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 200 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 201 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | science fiction | Yes, I frequently purchase speculative fiction books |

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| 202 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 203 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 204 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 205 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | No, I never purchase speculative fiction books |
| 206 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 207 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 208 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 209 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 210 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I sometimes purchase speculative fiction books |
| 211 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 212 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | science fiction | Yes, I frequently purchase speculative fiction books |
| 213 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 214 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Science Fiction | Yes, I frequently purchase speculative fiction books |
| 215 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 216 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 217 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 218 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy, though like some sci fi | Yes, I frequently purchase speculative fiction books |

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| 219 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I sometimes purchase speculative fiction books |
| 220 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I sometimes purchase speculative fiction books |
| 221 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 222 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 223 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 224 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 225 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 226 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 227 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Scifi and to a lesser extent fantasy | Yes, I frequently purchase speculative fiction books |
| 228 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 229 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 230 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 231 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 232 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | | Yes, I sometimes purchase speculative fiction books |
| 233 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 234 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 235 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Science fiction, fantasy, paranormal | Yes, I sometimes purchase speculative fiction books |

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| 236 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 237 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 238 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 239 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 240 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I sometimes purchase speculative fiction books |
| 241 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | sci-fi | No, I never purchase speculative fiction books |
| 242 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | | Yes, I sometimes purchase speculative fiction books |
| 243 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | sci fi and fantasy -- not horror | Yes, I sometimes purchase speculative fiction books |
| 244 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 245 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 246 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 247 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 248 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 249 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Sci-fy, Fantasy | Yes, I sometimes purchase speculative fiction books |
| 250 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 251 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | science fiction | Yes, I sometimes purchase speculative fiction books |
| 252 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |

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| 253 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 254 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I frequently purchase speculative fiction books |
| 255 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 256 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | No, I never purchase speculative fiction books |
| 257 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 258 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 259 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 260 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 261 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | All except horror! | Yes, I frequently purchase speculative fiction books |
| 262 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 263 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 264 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I sometimes purchase speculative fiction books |
| 265 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 266 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 267 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 268 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 269 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |

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| 270 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 271 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 272 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 273 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I frequently purchase speculative fiction books |
| 274 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 275 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 276 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 277 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 278 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 279 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 280 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 281 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 282 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 283 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 284 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 285 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 286 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I frequently purchase speculative fiction books |

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| 287 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 288 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 289 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 290 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 291 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 292 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy, space opera | Yes, I frequently purchase speculative fiction books |
| 293 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 294 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy first generally | Yes, I frequently purchase speculative fiction books |
| 295 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Science fiction and fantasy | Yes, I sometimes purchase speculative fiction books |
| 296 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 297 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 298 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 299 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 300 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Horror | Yes, I sometimes purchase speculative fiction books |
| 301 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 302 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 303 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |

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| 304 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 305 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 306 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy, Science Fiction, History | Yes, I frequently purchase speculative fiction books |
| 307 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 308 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 309 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | dystopias/post-apocalypses | Yes, I sometimes purchase speculative fiction books |
| 310 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 311 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 312 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 313 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 314 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 315 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 316 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | science fiction | Yes, I frequently purchase speculative fiction books |
| 317 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 318 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 319 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 320 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |

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| 321 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 322 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 323 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 324 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 325 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 326 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 327 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Science Fiction | Yes, I frequently purchase speculative fiction books |
| 328 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 329 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 330 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
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| 335 | No, I don't read speculative fiction books but I would like to | | | |
| 336 | Yes, I sometimes read speculative fiction books | No, I do not consider myself a fan of speculative fiction | | Yes, I sometimes purchase speculative fiction books |
| 337 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 338 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 339 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |

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| 340 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
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| 342 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 343 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
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| 345 | Yes, I sometimes read speculative fiction books | No, I do not consider myself a fan of speculative fiction | | Yes, I sometimes purchase speculative fiction books |
| 346 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy, science fiction (although not as much) | Yes, I frequently purchase speculative fiction books |
| 347 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 348 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 349 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 350 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 351 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 352 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I sometimes purchase speculative fiction books |
| 353 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 354 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 355 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 356 | Yes, I sometimes read speculative fiction books | No, I do not consider myself a fan of speculative fiction | | No, I never purchase speculative fiction books |
| 357 | | | | |

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| 358 | Yes, I sometimes read speculative fiction books | No, I do not consider myself a fan of speculative fiction | | Yes, I sometimes purchase speculative fiction books |
| 359 | No, I never read speculative fiction books | | | |
| 360 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 361 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 362 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy/sci fi | Yes, I sometimes purchase speculative fiction books |
| 363 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 364 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 365 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 366 | Yes, I sometimes read speculative fiction books | No, I do not consider myself a fan of speculative fiction | | No, I never purchase speculative fiction books |
| 367 | Yes, I sometimes read speculative fiction books | No, I do not consider myself a fan of speculative fiction | | Yes, I sometimes purchase speculative fiction books |
| 368 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy, science fiction | Yes, I frequently purchase speculative fiction books |
| 369 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 370 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Science Fiction | Yes, I sometimes purchase speculative fiction books |
| 371 | No, I don't read speculative fiction books but I would like to | | | |
| 372 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 373 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 374 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |

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| 375 | Yes, I sometimes read speculative fiction books | No, I do not consider myself a fan of speculative fiction | | Yes, I sometimes purchase speculative fiction books |
| 376 | Yes, I mostly read speculative fiction books | | | |
| 377 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I sometimes purchase speculative fiction books |
| 378 | No, I don't read speculative fiction books but I would like to | | | |
| 379 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 380 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I frequently purchase speculative fiction books |
| 381 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Science fiction | Yes, I sometimes purchase speculative fiction books |
| 382 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 383 | Yes, I sometimes read speculative fiction books | No, I do not consider myself a fan of speculative fiction | | Yes, I sometimes purchase speculative fiction books |
| 384 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 385 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 386 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy, Scifi | Yes, I frequently purchase speculative fiction books |
| 387 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 388 | No, I don't read speculative fiction books but I would like to | | | |
| 389 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 390 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
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| 395 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 396 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I frequently purchase speculative fiction books |
| 397 | No, I don't read speculative fiction books but I would like to | | | |
| 398 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 399 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
| 400 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 401 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 402 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | fantasy | Yes, I sometimes purchase speculative fiction books |
| 403 | No, I don't read speculative fiction books but I would like to | | | |
| 404 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I sometimes purchase speculative fiction books |
| 405 | Yes, I mostly read speculative fiction books | | | |
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| 407 | No, I never read speculative fiction books | | | |
| 408 | Yes, I sometimes read speculative fiction books | No, I do not consider myself a fan of speculative fiction | | Yes, I sometimes purchase speculative fiction books |
| 409 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Horror & weird fiction | Yes, I frequently purchase speculative fiction books |

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| 411 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fabstasy | Yes, I sometimes purchase speculative fiction books |
| 412 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 413 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | | Yes, I sometimes purchase speculative fiction books |
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| 416 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
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| 423 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I sometimes purchase speculative fiction books |
| 424 | No, I never read speculative fiction books | | | |
| 425 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 426 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 427 | Yes, I sometimes read speculative fiction books | No, I do not consider myself a fan of speculative fiction | | No, I never purchase speculative fiction books |
| 428 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |

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| 429 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I sometimes purchase speculative fiction books |
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| 432 | Yes, I sometimes read speculative fiction books | No, I do not consider myself a fan of speculative fiction | | Yes, I sometimes purchase speculative fiction books |
| 433 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 434 | No, I don't read speculative fiction books but I would like to | | | |
| 435 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Science fiction | Yes, I sometimes purchase speculative fiction books |
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| 442 | No, I never read speculative fiction books | | | |
| 443 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | Yes, I frequently purchase speculative fiction books |
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| 449 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 450 | No, I never read speculative fiction books | | | |
| 451 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 452 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |
| 453 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
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| 455 | Yes, I mostly read speculative fiction books | Yes, I am a fan of one of these genres in particular: | horror | Yes, I frequently purchase speculative fiction books |
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| 457 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of one of these genres in particular: | Fantasy | No, I never purchase speculative fiction books |
| 458 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 459 | Yes, I sometimes read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I sometimes purchase speculative fiction books |
| 460 | No, I don't read speculative fiction books but I would like to | | | |
| 461 | No, I never read speculative fiction books | | | |
| 462 | No, I don't read speculative fiction books but I would like to | | | |
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| 464 | No, I never read speculative fiction books | | | |
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| 466 | No, I never read speculative fiction books | | | |
| 467 | Yes, I mostly read speculative fiction books | Yes, I am a fan of speculative fiction in general | | Yes, I frequently purchase speculative fiction books |

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| 484 | Yes, I mostly read speculative fiction books | | | |
| 485 | Yes, I sometimes read speculative fiction books | No, I do not consider myself a fan of speculative fiction | | No, I never purchase speculative fiction books |
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| 488 | No, I never read speculative fiction books | | | |

D.6 Question 12

| User ID | Q12 |
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| 1 | <p>'- I have been reading speculative fiction since I was 6 or 7 (1992-3)</p> <p>- It seems to have trended towards grimdark in the late aughts/early tee s, and is starting to shift back</p> <p>- The 90s seems like the start of the shift away from the classical spec-fic tropes. Authors started challenging those tropes and playing with them, although some (e.g. Robert Jordan) played them straight.</p> <p>- The recent uptick in self-published authors has filled the ebook market with garbage. Maybe 1 in 10,000 self-published authors is worth reading.</p> <p>- There seems to be an increase in female authors.</p> |
| 2 | <p>'-Increasing openness to indie authors</p> <p>-more emphasis on grimdark/"realism" in fantasy</p> |
| 3 | "Grimdark" theme has become more popular. |
| 4 | "Speculative fiction" itself seems to only have become common terminology from the 1990s onward. I think there is a bigger emphasis in the 2000s on sci-fi and slipstream genres rather than pure fantasy or traditional hard sci-fi. Many people find the tropes of fantasy to be anti-literary and authors are looking for a way to establish speculative fiction as more critically "acceptable", and thus feel they must write against tropes by utilising pastiche genres like slipstream, urban fantasy, realistic sci-fi, and so forth. |
| 5 | <p>* eBooks have increased the availability of more fiction, particularly from self-published authors.</p> <p>* It seems like there have been a recent shift away from the classic high fantasy (Tolkienesque) with evles, dwarwes and dragons to other, more 'original' ideas.</p> |
| 6 | <p>1. Fantasy entered the mainstream, thanks to the extremely popular movie and TV adaptations of "The Lord of the Rings", "Harry Potter" and "A Song of Ice and Fire".</p> <p>2. Thanks to the Internet and e-books it became easier for a starting author to find an audience. There are many popular sci-fi and fantasy writers who regularly participate in online communities, and the influence goes both ways.</p> |
| 7 | a lot of the fanfiction I read qualify as speculative fiction, and this is becoming more available and accessible. |
| 8 | A trend toward the dystopian / post apocalyptic. Less what is thought of as 'hard SF' to more social SF. |
| 9 | A widening of acceptance of female and BAME authors and characters; it has become more mainstream, even if some people still have the opinion that it is 'pulp' or 'not real literature' (the popularity of SFF films is the main evidence for this rise in popularity). |
| 10 | Agonisingly slowly, it is becoming more representative - more ethnic minorities, women, and LGBT writers are represented, but I cannot stress how SLOWLY this is happening. The rise of the New Weird, work not overtly supernatural or easy to categorise, is testing the boundaries of the genre. |
| 11 | Annoyingly, "magic systems" have become really big basically since Robert Jordan (Brandon Sanderson, Brian McClellan, and Brent Weeks are notable offenders). More recently following the success of George rr Martin grimdark has gotten really popular (though it also clearly existed in some form during the Glen Cook and Michael Moorcock days). It seems that the number of epic fantasy |

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| | series has started to decrease some, since Jordan died in the middle of his and GRRM can't finish a book to save his life--now based on mark Lawrence and Michael Sullivan and scott Bakker t seems as though the focus is more on trilogies. On the sci-fi side, I guess it seems as though more attention is being paid to near future sci-fi than before, and the hard/soft dichotomy seems to be breaking down some. Space opera hardly ever seems to come out any more, and discussions of physics, ballistics, artificial intelligence, networked computer systems, etc. seem to be very in vogue. |
| 12 | As a college student, my experience with speculattice fiction did not begin until after the 90's. I believe, however, that much of modern speculative fiction has become young adult based (like Hary Potter and The Hunger Games), while those aimed at adults have become darker and more nihilistic (like Game of Thrones) and lost the moral points made by early fantasy writers (like Tolkien and Lewis). There also appears to be a general theme of breaking away from molds created by early fantasy writers like Tolkien. |
| 13 | As each decade goes by, I think speculative fiction becomes more recursive and self-referential, making it more difficult for newcomers to get into the genre. And as literary fiction is tinkering more and more with speculative fiction plots, the boundaries between genres are blurring. |
| 14 | As I understand, it has become more cynical, more politicized, more "deconstructionist". It has broadened but has also increased in gratuitous violence. I think the genre's future is secure, though I am unsure whether to be enthusiastic. |
| 15 | As with many things spec. fiction is also going through the motions of trends. These days it's a bit more grim/gritty/dark than earlier works. Though I believe that in some years the genres will move on to the next big thing. In terms of popularity it's going up a lot. Breakthrough's like Harry Potter and Game of Thrones had a positive effect on the fantasy genre for example. This only leads to more sales, more opportunity and thus more books. There are some amazing new works out there and it's still gaining traction. Love it! Good luck on your research. |
| 16 | At least in the realm of fantasy, it's been getting darker in theme, realistic in nature, and features more depraved characters, shining a brighter ray on the parts that are not |
| 17 | Authors seem to be getting bolder since readers are getting smarter and more open to debate their reality. It's fun :) |
| 18 | Becoming (slowly) more diverse. More opportunities for women to publish speculative fiction. A bit of a move away from Lord of the Rings style worlds and more towards urban fantasy and worlds more connected to our own. |
| 19 | Being born in '94, I mostly read older fiction to begin with, but the trend I feel has most changed is the scope and aim for gritty realism. Such as asoiaf. This is. Ecuador of my tastes towards this so that probably skews my perception. |
| 20 | Better at learning lessons from other genres - more character focus (less world-focus), more diversity, better writing quality in general. Also learning lessons from other formats - you can see the influence of TV, games, comics and fanfiction. |
| 21 | Better representation in different identities of authors and characters (more women, more LGBT, more people of colour, more disabilities, etc.) Greater willingness to experiment away from the mould, even with mainstream books. More willing to tell multi-book stories More minimalist cover design |

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| 22 | Broader and better, onward and upward. So many new things to read by so many talented people. I love reading' |
| 23 | Broader scope (themes, point of view characters) |
| 24 | <p>Characters and storylines have become more morally ambiguous - good versus evil is becoming less common as both sides of a conflict now need to be understood and (potentially) sympathised with. . Settings that push beyond the typical tropes and clichés inspired by Tolkien, D&D etc. Characters are settings are now becoming more diverse as writers and readers want things that more properly reflect the diversity of the readership (whether this is more BAME authors/characters, women authors/characters, etc)</p> <p>With the current advent of the Game of Thrones television series and with books like The Buried Giant by Kazuo Ishiguro (and the upcoming trilogy by Marlon James) I also think that fantasy as a genre is beginning to become more accessible and acceptable as a reading preference (not that it's ever bothered me!)</p> |
| 25 | Children's speculative fiction has become more mainstream, but adult speculative fiction less so. |
| 26 | creativity, realism, urban fantasy |
| 27 | <p>Darker, more gruesome.</p> <p>More exposure for female authors</p> |
| 28 | <p>Deeper characterisation now, particularly around female characters and villains. There's a growing trend to 'rehumanize' villains, moving things from black and white to shades of grey.</p> <p>More sophisticated worldbuilding. There's a move away from slightly 2D set pieces towards fully functioning societies with a wider and more sensitive range of cultures.</p> <p>Challenging the tropes of the genre. This is the same with most genres - as they develop and the audience begins to recognise (and be bored by?) the tropes, writers start subverting them in order to retain originality and interest. The tropes of speculative fiction are particularly subject to parody and subversion.</p> <p>We're finally starting to see global sharing of non-Western speculative fiction (particularly Chinese) which I think will impact the genre as a whole. Especially when it comes to using speculative fiction as social commentary - Western styles have, I think, regressed a bit since the days of Ursula Le Guin's Left Hand of Darkness but Chinese stories are still pushing that boundary.</p> |
| 29 | Definitely more dystopian, and political. Unlike science fiction, I feel speculative has really spread out into new areas and has taken a more general view of the genre |
| 30 | Development of harder sci-fi, more experimental/atypical fantasy, decline of "sword-and-sorcery", greater focus on worldbuilding, increased appearance of more straightforward fantasy in popular media outside of literature, greater visual effects capabilities allowing more realistic depiction of fantastic elements. |
| 31 | Diversity has improved, with major publishers making more of an effort to choose authors and stories with diverse voices and viewpoints. There are more genres within the genre, and more stories that fuse genres. |
| 32 | Diversity of voices has increased (authors & characters) |
| 33 | Don't know enough to give a meaningful answer, sorry |

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| 34 | Drive to include more cultures and groups in society, less near future technology, more environmentalism, more pessimistic. |
| 35 | Easier to find works by writers who aren't SWM. Harder to read everything recommended. These two observations may be connected. |
| 36 | Fantasy has taken a further step away from Tolkien, there are less European Medieval worlds and there is more diversity and creativity in the setting and less stock races, such as elves or dwarfs. |
| 37 | Fantasy is particular has become darker (the good guys don't always win). Villains/antagonists's characters, motivations, and mindsets are explored more nowadays. There is more swearing. The setting.worlds of fantasy books are further removed from our own now than ~20 years ago. |
| 38 | Fantasy specific: more focus on characters with more nuanced morals, less reliance on tropes, feels more 'literary' Not particularly familiar with other genres so cannot comment |
| 39 | Fantasy veered a lot into grimdark (which I don't really like). Sci-Fi lost the space-opera trending and turned to mostly social-problem stories. Or at least, those I can find do. Horror is much the same, but I've been seeing a lot of apocalyptic fiction dealing with zombies and / or disease killing mankind, and it's been marketed as SF, though it's not necessarily that. New weird is really creepy, IMHO most authors (not that I've tried a lot of them) just go in for the shock factor - and I appreciate stories being stories, not windows to hell. New and good - compared to the 90s - in fantasy, the flintlock or steampunk fantasy. UF maybe, but not the too-romance-y ones. In SF, some (few) authors trying to tell stories and not just world-build something to death. In horror, couldn't say if there's any actual improvement, I am not a fan. And the very strange plus and minus at the same time - there are way more female authors lately, but there were a lot of them back then. They've just become more visible now, too. Yet - the downside - the names most talked about, a few glaring exceptions aside, are the names of male authors. |
| 40 | Fewer Tolkien clones, grimdark seems to be 'in' these days, more female characters with agency, there's been an influx of new readers because of the more popular fantasy movies (like LotR and Harry Potter) and the GOT tv show. |
| 41 | First of all, I would like to address fantasy and sci-fi separately. For what concerns sci-fi, I believe that many central themes have remained central to the genre (to mention a few: space exploration, contact and/or clash with other civilizations, role of the technology in the society, ...). However, I think that the way these topics are treated has changed, to keep the pace of technological development. For instance the theme of a society controlled by some omniscient entity/organization/being (such as is presented in 'Nineteen Eighty-Four') is now described with far more realistic and uncanny details (I am thinking in particular of 'The Circle') thanks to the actual availability of the required technologies to put it into being. Now, for what concerns fantasy, I think that the genre is veering to more pessimistic and dark themes. Also, many subgenres are receiving much more attention, for instance urban fantasy and steampunk. Finally, I would like to add that I think there is a blurring of the lines between sci-fi and fantasy that is ever growing, with works incorporating and merging themes from both traditions. |
| 42 | Following general trends in society towards "grittier" movies, main-stream fantasy has become much darker with a focus on violence and gory details. More complex characterisations are also considered important, moving away from the stereotypical farmboy as protagonist. Female protagonists or major characters are becoming more normal in comparison to when they were nearly non-existent. |

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| 43 | For fantasy at least, I think there has been a lot of fuss about finding a way for the genre to go past Tolkien. It's an effort that started in the early 1990s and it's still a continuing trend. There has also been a trend of more upbeat fantasy. |
| 44 | Generally speaking, I think there are multiple identifiable areas including, but not limited to, length (increased), gender and sexual diversity (increased), plot device use (increased), response to political climate, and engagement with technology |
| 45 | Genre boundaries have been blurred, eg you get crossovers like vampire romance (which I dislike intensely; if vampires looked their age we'd all realise how creepy it is that they want to hang out with teenage girls). Some of the best modern writers are doing SF; I think we are living through a new Golden Age. |
| 46 | Gotten Darker |
| 47 | Harry Potter was revolutionary. I wouldn't know, I wasn't conscious yet. |
| 48 | Haven't read enough in the last 20 years to say anything definitive. I read about 40-50 books a year, and about half are Speculative Fiction, but from any time in the last 120 years. The few I have read from recent years give me the idea that new stories revisit old sf ideas, and make them new by tone and sensibility, not by new possibilities. E.g. Leckie's Ancillary series. |
| 49 | Higher frequency of self-publishing, More unique settings (authors taking more freedom with urban fantasy/steampunk etc. instead of just pseudo-medieval settings), Cover art has become more boring (it is now more often a simple design or a generic robed figure instead of a more detailed scene) |
| 50 | Higher standards of writing; themes and issues reflective of broader real world concerns; more credibility as a genre; more commercialism; polish and the potential for/aspiration to wider mainstream appeal |
| 51 | I am new to this genre, but I would say It is more diverse, richer than it was, but authors of color and women are underrepresented. |
| 52 | I am only familiar with fantasy - Tone has become darker, more grim - Fantasy has become significantly more 'mainstream,' largely, in my opinion, through the popularity of The Lord of the Rings film trilogy by Peter Jackson, Harry Potter, Twilight, Hunger Games, and Game of Thrones - More highly developed 'systems' of magic have achieved considerable success, such as in the Mistborn, Powdermage, and Lightbringer series - Online communities have provided new forums for fans to interact - Self-publishing has enabled more atypical approaches to fantasy to achieve success (although these examples are rare relative to the volume of self-published works) |
| 53 | I believe that since the 1990s fantasy (as the speculative fiction genre I follow most closely) has grown in both popularity and quality. After the post Tolkien rise in fantasy in the 80s, a new generation of authors came about who were inspired by authors like Terry Brooks or David Eddings (just to name a couple) rather than being almost entirely inspired by Tolkien. This has led to more varied approaches to the genre as a whole, as well as to a much larger group of authors. This |

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| | combined with more plentiful authors and books with self publishing has meant that there are more plentiful high quality fantasy books than in the 90s that in many cases have learned and improved on past works. |
| 54 | I can only speak to SF and Fantasy. There seem to have been several subgenre cycles. SF saw a post-Cyberpunk revival and New Space Opera. Fantasy had a surge of 'grimdark' fiction in the wake of A Song of Ice and Fire. |
| 55 | I couldn't say, since I'm not following this genre, and read it just occasionally |
| 56 | I didn't start reading speculative fiction until the mid 2000's so i wouldn't know for sure. The things that i've read from the 80's and 90's though, there seems to be more similarities than anything. Man's self destruction. Just with every year that passes, the books become more and more eerily realistic. |
| 57 | I don't have much insight here. |
| 58 | I don't know. Although I like speculative fiction, I don't keep track of it closely enough to answer whether or in which ways it might have changed in that time. Many of the speculative fiction books I read now were ones published before the late 1990s anyway. |
| 59 | I don't pay a ton of attention to when books I've read came out |
| 60 | I don't seek out speculative fiction at all. I look for Fantasy or Sci-Fi of just about any type and if it's interesting I read it. Speculative fiction is a non-factor for me much like 1st or 3rd person would be. Though, I will say I vehemently hate fantasy/sci-fi that is trying to push a social justice agenda (LGBT, Feminism, etc). So, in terms of speculative fiction that offers up real world social issues in the guise of fantasy, I not only avoid but go out of my way to give poor reviews to said authors. |
| 61 | I don't think it has changed particularly? Perhaps doesn't help that I don't read the latest thing, I mostly read stuff that came out earlier and of different genres and publishing years. |
| 62 | I don't think it has changed. |
| 63 | I feel like I've seen a wider variety in plots, characters, and authors. I have greater access to books written by women, women of color, writers in other languages who have been translated, and writers of non-white ethnicity. I'm also seeing greater access to books about something other than straight white dudes with a sword/gun/wand who get all the girls. I'm really enjoying being able to read about women and POC in my science fiction and fantasy. I must admit that I don't read a great deal of queer SFF but I am glad that it's getting increased visibility and access for those who read it more than I do. Despite the counter-movement of the Rabid Puppies and alt-right crybaby broflakes, the increased diversity of SFF is a wonderful thing that makes me so happy and very excited about the future of SFF. I like reading about protagonists who look like me and who are strong, intelligent, fully developed and well-rounded characters, and aren't just the love interest who gets fridged or is the prize at the end. |
| 64 | I feel like it has become more interesting and willing to engage with a broader range of themes and ideas, beyond the "big ideas" of the SF classic era. I actually abandoned speculative fiction for about a decade, as I had grown bored with seeing the same science fictional and fantasy tropes over and over ad nauseum. I came back when I started seeing books that felt new, fresh and different, and it feels good to be "home" so to speak. |
| 65 | I feel like speculative fiction has grown more emotional. Older speculative fiction books I've read have tended to focus more on technological impacts, or a different physical society, or something else that physically and tangibly affects the characters and plots. Meanwhile, speculative fiction now, while it still has the physical element, often deals more with the emotional or mental impact of the scenario on the characters, or ethical decisions and moral dilemmas. |

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| 66 | I feel like speculative fiction is trending less towards apocalypse/dystopian scenarios and more towards realistic portrayals of society's evolution. Ada Palmer's "Too Like the Lightning" is a good example of this, featuring a semi-utopian society with subtle balances and politics. I feel like many previous works of speculative fiction tended to be more allegorical, in many ways. |
| 67 | I feel like the increasing interest of spec fic writers to be literary and write books with socially conscious points of view in addition to being entertaining is the most significant change in the past few decades. |
| 68 | I feel like they have become closer to real life, like Black Mirror. The scenarios can only be a step away, rather than in the distant future. |
| 69 | I feel that there is a change to the marketing of speculative fiction books and that they are quite often in the literary section eg. The Loney, Slade House. Rather than in the horror, fantasy, sci-fi sections. This makes it difficult to browse speculative fiction in shops, though it does seem to be better sign posted online |
| 70 | i feel there is much less optimism in spec fic, a greater focus on apocalyptic themes & themes of oppression. Focus on futuristic technology seems to have become less important in a very technological age. |
| 71 | <p>I first started reading fantasy stories as a child. Speculative fiction aimed at young adults has certainly changed. When I was a kid, I was reading "Unicorns of Balinor", "Silverwing", "Firebringer", "Xanth", "Chronicles of Narnia", and "Dragonriders of Pern". I was introduced to authors like Terry Pratchett, Tamora Pierce, J.R.R. Tolkien, J.K. Rowling, and Neil Gaiman as well, quickly becoming a fan of all of them. When I was a kid in the '90s - '00s, that was pretty much what was available to me. I think the only popular YA fantasy series I wasn't into were "Animorphs" and "Redwall". But when I think about it, nearly all of the books I read or that I didn't read but other kids liked were fairly nuanced and complex stories that dealt maturely with pretty heavy topics.</p> <p>Now, I feel as though most of the newer YA speculative fiction I hear about is poorly-written and immature. They just don't hold up as well, and kids aren't encouraged to seek out challenging authors as much either. I wasn't the only kid reading fantasy that skewed more adult - a friend of mine introduced me to Pratchett. But now it seems like it's all silly dystopian love triangles, and I hope there's more out there than that.</p> <p>I can't speak as much for adult fantasy. It's just as hit-or-miss as it ever was.</p> |
| 72 | I grew up in the late '50s and early '60s on a diet of strange writings that culminated in things like William Burroughs, Ballard, Moorcock, Russ, Zoline and the whole output of 'New Worlds' magazine which in turn introduced me to the surrealists and early magical realists. It is difficult to compare later works with one's first loves - but there seems to me to be little these days that compares with the huge explosion of sheer inventiveness of those days. Thankfully there is still plenty from then that I have yet to read and my favourites are always worth a re-read. Stuff that is written recently seems to me to be trying too hard to be weird whilst at heart it is overly sentimental mush. |
| 73 | I have found that women are gradually being recognised more for their adult SFF writing and being less pigeon-holed as YA writers. I find cover trends from the UK and US interesting - where the UK covers have become more sophisticated, US cover styles haven't changed at all. |
| 74 | I have no idea. I've only been around since 2000 |
| 75 | I have only been following speculative fiction for a short time, but I believe the popularity of the literature has increased recently due to the large movie franchises that have been created around this genre of books. |

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| 76 | I have the impression that some current fantasy works have a more 'modern' feeling. This is sometimes more modern sounding dialogue or the incorporation of gay characters in stories where they weren't as visible as before. It also seems like writing in present tense is more acceptable. Possibly because internet fiction/fan-fiction is so easily available? |
| 77 | I haven't read speculative fiction from the 90s to compare with today's speculative fiction. |
| 78 | I haven't been following it long enough to know. |
| 79 | I haven't been following speculative fiction enough to answer this question. |
| 80 | I haven't found many modern write of speculative fiction. My favourite is Saramago and I am a huge fan of Virginia Woolf. Maybe comics are more driven by speculative fiction (manga in primis). While if found the 'vintage' speculate fiction concerning more political aspects strictly connected with people relationship; manga and comics tend to address problem of being human for example Tokyo Ghoul and Chew (image comics I did my dissertation on this one ðŸ™).). |
| 81 | I honestly have no clue. |
| 82 | I like that speculative fiction has become more mainstream and widespread. I think that this trend started in the 80s but that the books and series have become far too long. I love taking a break from trilogies and series to read a short book from the 40s-70s. |
| 83 | I mean, I was an infant in the late 90s so I don't know how my perception holds up. But it certainly seems more mainstream and accepted - if not as a "proper" set of genres worthy of literary merit, at least accepted as something that isn't silly to read. |
| 84 | I only recently (the past 4 years) discovered speculative fiction imprints. Before that it was all SciFi and Fantasy that I read. I didn't even know speculative fiction was a genre before that. |
| 85 | I only roughly follow the trends but for the most part I'm alright with the changes. I love that there are so many sub genres now that allow everyone to enjoy reading within this genre (and in general), but the last few noticeable trends (Hunger game-ish, grim dark, etc.) I'm not particularly a fan of as I've always enjoyed stories that had a more hopeful, happier ending. |
| 86 | I only started reading a few years ago, so I can't say. |
| 87 | I really can't tell. I think it may have picked up a bit, or I'm just getting more aware of it. Honestly, I think it is a secondary genre. Kinda like you can have fantasy Western, or science fiction Western. Depending on how those stories are written/ how you define Western, the Western is either the main genre or secondary |
| 88 | I sometimes feel that some speculative fiction is 'harder' than it used to be. |
| 89 | I think a lot more teen books are speculative fiction books (how I moved into reading the genre a lot). I think it's possible there is a greater proportion of urban fantasy, and books which mix fantasy and sci-fi. |
| 90 | I think fantasy has become more diverse than just Tolkien clones. Magic systems are more well thought out and structured rather than just hand-waving. Also more creativity in the types of magic used. More emphasis in politics, Game of Thrones being the obvious example of this. A touch more diversity in characters in terms of female characters, gay characters, etc. though certainly still dominated by straight male characters IMO. |
| 91 | I think fantasy has gotten darker. |

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| 92 | I think for one thing it's become more diverse and diversely represented, at least in the mainstream. and this opening up to new voices has shifted the preoccupations of the genre. i feel like i see less AI overlords, for example, and more nuanced explorations of what happens when unchecked capitalism is allowed to enslave a populace or the effects of longterm systemic racial subjugation occurs in fantastical settings. |
| 93 | I think in the U.S., speculative fiction is growing broader and more inclusive of different types of people and different experiences. There are a lot of trope subversions and twists on classic stories. There is a lot more combining of genres as well. |
| 94 | I think it follows certain trends. Post-Tolkien had a lot of 'Tolkien' -races such as elves and dwarves, and nowadays you see a lot of Game of Thrones-esque stories, grimdark, very epic, big cast of characters. |
| 95 | I think it has become a bit more diverse, there seems to be a slightly wider range of characters and authors represented. In a lot of ways, though, I don't think it has changed all that much. |
| 96 | I think it has become considered less of a niche/male only genre, for example female writers of speculative fiction are increasingly writing under their birth name or a female sounding pseudonym |
| 97 | I think it has become grimmer, often with a less positive or hopeful worldview. |
| 98 | I think it has become more popular and more widely appreciated, with an increase of impressive works and accomplished authors. |
| 99 | <p>I think it has gained more mainstream appeal over that time. My general sense was that in the 90's, speculative fiction was considered juvenile or non-serious. I think it has gained more respectability in large part to the success of major motion pictures like Lord of the Rings and TV shows like Game of Thrones. I remember my wife teasing me, for example, for reading "A Feast for Crows," when that book was released. 10 years later, every other person on the train is reading A Song of Fire and Ice and it's been turned into possibly the most popular show in television history.</p> <p>I would also say that the genre as a whole has moved from Epic or High-Fantasy to more realistic and character driven fantasy. A lot of the traditional fantasy tropes have been reworked or abandoned. At least from what I have observed.</p> |
| 100 | I think it has gotten more complex and a lot more diversity, both culturally speaking and in terms of genre styles and scope, have been allowed. |
| 101 | I think it has managed to become somewhat more inclusive and diverse, which is a good thing. It also is attempting to break from older traditions which have been stagnating the industry somewhat. |
| 102 | I think it is becoming less of a niche genre and more popular to the general audience, especially sci-fi and fantasy. These genres used to be considered something only "nerds" appreciated, but after the success of Harry Potter and the movies, as well as the Lord of the Rings movies and now the Game of Thrones TV series, far more people are interested in spec fic. And with the greater audience, there have been more authors and books, and they have been evolving rapidly to include more creative and unique worlds. Instead of fantasy books sticking mostly to the LotR formula that worked, they are branching out and exploring the full depth of the possibilities in genres that essentially let you include anything you can imagine. |
| 103 | I think it is broader now, and I think the term is more common. I don't remember even hearing the term "spec fic" in the 90s. The genres were a bit more separate. Now, "spec fic" is an umbrella for all sorts of stuff including the big 3: horror, sci-fi, and fantasy. It also covers more not-quite-other worldly stuff, dystopian, etc. |

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| 104 | I think it is easier to access new and different material now. I have recently read a lot of books I would never have heard of when I was young. |
| 105 | I think it is more acceptable to read speculative fiction as an adult now than it was in the 90s. Also, with increased access to the internet and with the advent of self-publishing, there after many more speculative fiction books being published today than there were in the 90s. Speculative fiction has always been more likely to address the politically/socially relevant topics of the time, and in keeping with that trend speculative fiction today is more likely to reflect ideas and conflicts related to the social/political climate of today. |
| 106 | I think it tends to focus more on current events. |
| 107 | I think it went through an experimental period when it was creative but not fun to read in the 2000s. More recently, story themes are similar to the 80s and 90s but not as well written. I believe good speculative fiction sheds light on our current existence. I don't read as much horror and science fiction as I used to. (I never read a lot of fantasy.) I will read mysteries and thrillers and nonfiction most often. |
| 108 | I think it's become more inclusive. There's a move away from White Bloke being the norm and that's a good thing. It's also become vastly less "nerdy", it's no longer seen as a niche interest. |
| 109 | I think it's become more popular and more mainstream (thanks to Twilight etc.), and with that the general quality has dropped - sometimes it feels like a struggle to find a speculative fiction book that I actually want to read because I have to wade through mountains of self-published garbage first. But it's nice to have a wide range to choose from I suppose! |
| 110 | I think it's becoming more mainstream, which is great because we're now also getting more (and better) movies and TV shows in the genre. |
| 111 | I think it's gotten a lot darker recently. I feel like older fiction was more about describing alternate realities, often wonderful ones. These days there's a lot more post-apocalyptic fiction, or dystopian fiction that speaks of a world that's fallen apart. In a lot of ways I think the fiction really mirrors the way people feel about the political and environmental situation of the times they live in. |
| 112 | I think it's in general becoming a lot more inclusive (like most media) - e.g. more female authors and female characters too. There's also I think more of a tendency to avoid Medieval European based settings more generally, but this could be my own bias about what 90s fantasy was like. There's also a lot of trends: for a while I guess it was epic fantasy, then grimdark, New Weird, and I think there's now a push towards "low" fantasy (as in low stakes, not nec low magic levels). But those are more or less temporary trends, so I don't think they would count as a change in the genre more broadly. |
| 113 | I think it's moved a lot more heavily towards characterization and description. Basically I think that most modern works try to get you to really visualize or understand both the world and it's inhabitants, whereas more classic works give general descriptions and let you fill in the blanks. |
| 114 | I think its moved from being grounded in other parts of genre, to being a thing in its own right. its now as likely to have a fantasy theme as one from crime, horror, or science fiction - indeed spec. fic. is now often seen in those works which cross boundaries across genre. |
| 115 | I think speculative fiction has found an increased mainstream appeal since the 1990s. Major films like the Lord of the Rings series and the Harry Potter series have brought a broader audience to the genre. However, I do think in general the genre is looked down upon as being lesser quality. |

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| 116 | I think speculative fiction has grown in popularity and become more mainstream since the late 1990s. It has also tended towards a more mature and dark subject matter, at least in the more popular works. |
| 117 | I think speculative fiction has moved from being a fringe interest to becoming more mainstream, with some works finding wide-spread popularity. |
| 118 | I think speculative fiction in general has become less escapist than it used to be decades ago, instead focusing more on the human condition, thought-provoking themes, philosophy or/and societal/political issues. |
| 119 | <p>I think that "speculative fiction" as a category really started being fleshed out and recognized relatively recently (1960s-70s) although there were certainly pulp magazine type publications well before that and some standouts at the start of the genre. By the 90s I think the tropes had been well-established and explored and the genre started moving away from them or those books that did still use heavily took a lot of heat for being too tropey. I think now we are seeing a growth in the genre to see more original plots rather than formulaic hero's journey or group going on a quest type stories, or when we do see them they are using the trope with a twist (usually). I think changing social mores/awareness is also hitting the genre so we're seeing more and more inclusion of characters of color/women in positions of agency or power/varied sexual orientation, etc. Of course, this should be noted, this is not a recent change in spec fiction - in fact it probably happened in spec fiction earlier than in a lot of other genres, but the prevalence is growing. I think there's also an awareness that the genre needs to offer some breadth in geographical influence so that not everything is vaguely based on medieval Europe.</p> <p>Last note, I think in fantasy in particular there's a big growth in new subgenres and nuances in the genre that simply weren't there in the 90s or were just barely starting - Urban Fantasy and Steampunk/Gaslamp Fantasy come to mind. Also New Weird, though that's very narrow and nebulous.</p> |
| 120 | I think that a much wider variety of stories are well-known within the speculative fiction community. There is also much more self-publishing. |
| 121 | I think that an increase in high budget, mass appeal fantasy and science fiction has made everyone think they can do it. Every creative writing class is rammed full of people who think that because they have read and watched LOTR they can write like Tolkien. Fantasy and sci-fi are not genres I have a personal interest in but can appreciate that there are some very good representations of each, but there does seem to be so much out there now being self published or on endless blogs that is awful by people who think it's easy (to a level rivalled only by romance fiction) throwing the balance off. In my opinion, speculative fiction is like the violin: it's either horrendous or a masterpiece. |
| 122 | I think that since the popularity of Peter Jackson's Lord of the Rings movies and more recently, Game of Thrones, more publishers and studios are more willing to take the fantasy genre (in particular) seriously. This also means we're seeing more speculative fiction becoming mainstream, such as Handmaid's Tale, and entering into a dialogue with current world issues. It's becoming much more of an 'adult' genre, with an increasing scope and appeal to a wider audience. It'll be really interesting to see where the next 10 years takes us in regards to the genre. |
| 123 | I think that the focus shifted from deeply character driven works to stories that incorporate more worldbuilding. |
| 124 | I think that the genre has become more diverse and in the case of scifi type speculative fiction I think it has shown a possible future or a grain of truth to what could be the future |

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| 125 | I think that the Science Fiction/Fantasy genres haven't changed all that much. Science fictions biggest changes have been with what is considered believable technology since some of the out there technology of the 90s is relatively common place today. |
| 126 | I think the conversation around the space has evolved to include more diverse voices - different genders, races, ages, and interests. This has led to more works that deal with the challenges faced by people on account of their gender, ethnicity, or class, which I view as a positive. I think there has also been a greater movement away from strictly action-adventure plots as well. I think the growing acceptability and popularity of comics, video games, and tabletop games have also influenced literature in various ways. |
| 127 | I think the culture of today has hurt speculative fiction. I often see the works of authors from current and previous generations, or the authors themselves criticized or dismissed because of real or perceived politics or ideas that are not currently politically correct. A few I commonly see are Heinlein, Frank Herbert, Neal Asher, Dan Simmons, Terry Goodkind and of course Ayn Rand. People often state that they will not read an author because they heard that his speculative fiction brought up some ideas that are uncomfortable or that the author themselves is or was in the wrong political tribe. It often seems that being a good author or telling an interesting story is less important to some readers then making sure that their views or opinions are not going to be challenged. Usually the objections are political but I also often see authors or books criticized because of sexual content as well ("It" from Stephen King is often brought up along with most of Robert Heinleins books and if a fantasy or historical fiction novel depicting ancient times suggests that rape or poor treatment of women occurred, "gasp" this author must be silenced!) I also see this attitude from authors themselves as well and I think there is a move away from creativity and thought provoking speculation and more towards what will not get the author criticized or shamed. I've always been a more politically independent person as far as caring about politics at all and so I've been able to enjoy hundreds of authors works without being bothered by the fact that I dont agree with what they are perhaps suggesting (or maybe Im reading into things too much.) It is worrying to me that creativity and speculation will be limited to a narrow field of what is acceptable to a majority in the present and future. |
| 128 | <p>I think the genre has become more widely enjoyed by the general public. Lord of the Rings brought epic fantasy to the big screen in a very positive way, and Game of Thrones has done the same for TV. Also, books like Harry Potter and Hunger Games have been worldwide phenomena that crossed age, gender, and country of origin. So speculative fiction is read and watched by more people than ever.</p> <p>The internet has also allowed less famous and self-published authors access to a wider audience, so more speculative fiction across the board is finding readers. Also, people are more conscious these days about reading widely across demographics.</p> |
| 129 | I think the public's view of speculative fiction has changed - it has become less niche and more mainstream (probably helped by film versions of various spec fiction franchises). This broader market has led to more publishing in this area and greater diversification - so we are starting to see more substantial sub-genres emerging (grimdark, urban etc in fantasy for example). |
| 130 | I think the quality of fantasy in general has improved since the 90s. |
| 131 | I think the rapid rate of growth and change in technology has pushed 'what-if' questions further than ever before. The late 90s, early 2000s feels like the distant past in terms of mechanical/electronic/technological development, but I see the same big-idea questions reoccurring in modern speculative works. |
| 132 | I think the writing style has become more refined and less pulpy, since better authors are willing to write speculative fiction. I'm not very certain about this, though. |

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| 133 | I think there are more books and stories and more breadth of subjects. More emphasis is put on different subgenres and perhaps there is more labelling to guide and recommend titles among the wide field. YA becoming like a genre itself has had an impact. Some SF elements have become more mainstream, like time travel for example (probably due to Audrey Niffenegger) and dystopian/apocalyptic fiction. This is probably due to the influence of popular TV and film franchises. |
| 134 | I think there are more books that feature shades of grey in terms of morality and characters. They are less likely to feature pure good versus evil. Not to say there were not examples of this prior to 1990s or that there are not plenty of examples that don't exhibit that more clearly defined good versus evil today, just that the ratio has shifted. |
| 135 | I think there has been a general (re)opening up of speculative fiction in society in general. Modernist fiction throughout the 20th century was dismissive of speculative fiction on a number of grounds, but I think that since reaccepted as a literary paradigm deserving of respect (which to my mind is in line with the vast history of fiction, with the 20th century realism being an outlier) |
| 136 | I think there has been a shift whereby the major publishers now tend to focus largely on bestsellers, meaning a decline in the midlist. To get good midlist-type fiction you now have to go to the small presses. |
| 137 | I think there is more of a focus on themes like gender and belonging. A lot of the politics now reflect our world and certainly near-future sci-fi is dealing with issues of nationhood, privacy, corporations and the rise of the Internet (and online activism). I think that sci-fi is slightly ahead of fantasy in this regard, whereas sometimes it feels that fantasy keeps going for the rags-to-riches story. |
| 138 | I think there's more blending of the different speculative genres now. There's also better representation of minorities in speculative fiction, plus it's discussed more. |
| 139 | I think we are getting more fresh perspectives. More people in general are writing, including authors of different genders, race and countries. All of this leads to a better pool of talent and perspectives. |
| 140 | I think we're seeing new voices and perspectives that the genre was previously lacking. |
| 141 | I think we're slowly becoming more inclusive and diverse. |
| 142 | <p>I think we've headed into an era where idealism and optimism are dismissed, not just in speculative fiction but fiction in general. Good endings are looked down upon as wish-fulfillment, depressing and cynical works are hailed as superior because they're perceived to be realistic. (See: the rise of grimdark.) From the heights of awe and wonder, fantasy has been brought down into the bog of grittiness and black and gray morality. This may signal a greater sense of jadedness in the world, but that's up to smarter people than me to examine.</p> <p>It's not all bad, though. The rise of PC culture and social justice, while a double-edged sword, has led to an active fight against discrimination in publishing, letting more women, people of color and queer individuals break into genres previously dominated by straight white men. It's a long, ongoing but immensely rewarding process: I feel that if there's one genre that should encompass all the diverse ideas and experiences of humanity, it's speculative fiction. And, despite incidents like the Hugo awards fiasco, we're slowly but surely getting there.</p> |
| 143 | <p>I think writing styles have changed to more casual modern language, rather than trying to sound like something that has been passed down for a long time. Settings are becoming less "far distant, forest-filled, medieval Europe-inspired" and more like our current world (with sci-fi dystopias, paranormal/urban fantasy, etc.).</p> <p>With the emergence of the Young Adult label, I feel like speculative fiction has exploded even more, partly due to reaching a new audience that enjoys these stories.</p> |

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| 144 | I was born in 1990, and I usually read books that have been published somewhat recently. So I don't have much to say about what's changed. |
| 145 | I was born in the late 90s so I cannot speak as someone who lived around that time, moreover, I am not a native English speaker thus all that I used to read was translated works. I seem to recall that grimdark was not so widespread whereas you had the more usual hero narrative, the hero being mostly noble or with small flaws. Nowadays, there are more morally grey characters. Also, I think the prose has changed, it used to be more sense than it is now. Sometimes, it could seem almost purple prose. |
| 146 | I'd argue that speculative fiction has finally earned some more respect in that time frame, thanks to films like Lord of the Rings and TV like Game of Thrones breaking into the mainstream. I'd also wager that speculative fiction has (though not entirely) become a bit more bleak, gritty, and generally darker in tone. With that said, I think speculative fiction reaches demographics beyond the typical white male "nerd" or "greek" subcultures, with a great deal of fantasy and science fiction specifically marketed towards children and teenage age groups, and creators acknowledging fan bases beyond the stereotypical mold. |
| 147 | I'm not sure because I read almost exclusively older books from the 1900-1960 era |
| 148 | I'm still exploring the genre and tend not to think very much about this beyond the enjoyment of the book. |
| 149 | I've been reading SF for over 40 years so I've seen several trends come and go. I was disheartened by the dystopian fiction and the inaccurate science in SF during the '00s, as well as the increase in demoralizing Horror. Lately, however, I'm very encouraged by the rise in optimistic spec fic, including Cli-Fi and Solarpunk and more positive futurism. I truly believe we NEED SF to show us a better way. |
| 150 | I've seen more inclusion of female characters portrayed as more than objects or passive bystanders. I think there is more and more variety within the genre and subgenres (a moving away from majority LOTR clones). |
| 151 | idk |
| 152 | In a way speculative fiction maintains its political and activist approach; but I think that it has increased this use. Speculative fiction is used as a tool, a weapon to make people think and reflect about their current realities. |
| 153 | In fantasy fiction, there are many books published now that are gritty, morally ambiguous, and violent. This is a trend infamously called "grimdark", and this subgenre emerged in the 21st century, owing much to the success of George RR Martin's books which basically define the trend. That is the development of fantasy that I have noticed, fantasy is turning away from the tropes of "good vs evil", "heroes and dark overlords", and magic is less frequent. There are also more female protagonists now and female characters have more important roles. |
| 154 | In fantasy tone and themes have gotten more nihilistic with the popularity of the grimdark subgenre, Abercrombie, Lawrence, etc. I do think we are beginning to see a push back against this trend to lighter, more uplifting stories. |
| 155 | <p>In general I think it has become more inclusive. While there remains issues of inclusion for people of colour, women and LGBTQI across publishing, spec fic in particular was slow on the uptake. In Australia we had a lot of women during the 90s join the ranks, but they continued to be white women.</p> <p>I also think that spec fic is doing better at challenging tropes now and exploring other forms of storytelling. I find it very exciting to be reading the genre today.</p> |

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| 156 | In my country (Spain), speculative fiction has change backwards. They publish less women and less variety of speculative fiction. |
| 157 | In science fiction at least, I think there has been greater emphasis and respect for the 'science' behind what happens. For example, in the '90s, a book like "The Martian" (hard sci-fi, a scientist as the protagonist) never would have been made into a mainstream movie. |
| 158 | Inclusion of more diverse characters, using spec fic as a way to further social justic causes, more diverse authors writing |
| 159 | Increased awareness of form and non-white cis het etc themes |
| 160 | Interesting way from an author to explore a current or historical topic, for me itâ€™s more interesting than historical fiction to have a little sci-fi in there |
| 161 | it apears to have become somewhat more mainstream |
| 162 | It feels like there is less of it around now. The tenancy is for big multi book plot driven epics rather than exciting exploration of ideas and to live with the consequences. |
| 163 | It feels more realistic but also more fantastical. We have more advanced technology now and it's making it's way into the books. |
| 164 | It goes through fads. Climate fiction came and largely went since the 1990s. There was an AI craze. At the moment, there's a non-binary fad. |
| 165 | It had yet to address the anthropocene age, or climate change. Speculative fiction that becomes mainstream, such as, Atwoodâ€™s MaddAddam trilogy deals with all change rather than climate unlike the works of George Turner. |
| 166 | It has become more mainstream. |
| 167 | It has become more popular and mainstream, probably because of films like the Lord of the Rings, Harry Potter, Hunger Games, Twilight, and now Game of Thrones. Long books, especially, seem to be more popular, and many of those mentioned, plus many of the most popular fantasy books, are very long books in even longer series. I think the content itself has become far more diverse, with more and more subgenres all the time (e.g. new weird, grimdark, flintlock). There has been a move towards more flawed characters, more shades of grey in their morality and fewer clear-cut good/bad characters. |
| 168 | It has become more popular in the YA target audience, especially with dystopias and supernatural romances. |
| 169 | It has become more realistic, better standard of writing, larger pool of writers |
| 170 | It has become more respected within the mainstream. |
| 171 | It has become more widely accepted. Combined with the explosion of the internet and availability of self publishing, this results in more options for readers; experimental and niche story ideas are more plentiful. A higher number of high quality books are being published (though also, certainly a higher number of low quality books as well). |
| 172 | It has better penetration in the mass consciousness, partially through the revival of other, related media (comic book movies and television being examples). In terms of content the churn of low quality work seems to have been relegated to self publishing and places like Wattpad so we could perhaps talk about a general improvement in quality of writing, but that is more a sense of the thing rather than a factual analysis. |

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| 173 | <p>It has continued to grow more aware of gender and racial issues. It fell into a grimdark wave for a long time but now seems to be climbing out of it. Science fiction seems to be less popular, bearily findable hidden in shelves of fantasy that is only getting more and more popular. Speculative fiction and especially fantasy seems to be gaining wider social acceptability with the advent of film and TV adaptations and superhero movies, etc. The amount and variety of material available is much wider now because of the advent of self-publishing and eBooks.</p> |
| 174 | <p>It has definitely become more 'normal' to read or display what you're reading in public than it used to be. The category as a whole has become more more accepted, having largely shed the shame. I recall defending books, with tacky cover art and outlandish names, insisting that they were much better than they look. Largely now, many books and publishers have straightened out their outward appearance to make them more tasteful looking-- much more in keeping with the actual content.</p> <p>I started reading heavily myself at about age 11, in 2000/1. But read books with my mom (including Redwall, Lord of the Rings, and Wheel of Time) as early as age 7 in 1997. I didn't really climb out of the fantasy genre until highschool, but I still find myself much more interested in the escapism offered by fantasy, as opposed to most other styles of fiction.</p> <p>As a note, regarding Science Fiction, I think it has changed dramatically in the last several decades. I have trouble reading classic sci-fi (we're talking 1970s and earlier) because of the style and approach it takes. Little concern is given to plot or pacing, resting the interest largely on the new and wondrous technology or science--- much of which is now out of date or common-place. Newer science fiction seems to spend much more time making sure it is a good story, and a well placed storytelling experience, in addition to showing off the fun new speculative science and tech.</p> |
| 175 | <p>It has evolved, in spite of the massive surge in quantity (much of which is derivative). The best spec fic titles are more advanced than their predecessors, due in no small part, I would argue, to a growing unconscious lexicon or language of HOW to read spec fic. The less space authors have to devote to explaining bits of their secondary worlds, teh mroe they have to refine and introduce other complex storytelling forms.</p> |
| 176 | <p>It has got a lot more literary and is more likely to be part of a series.</p> |
| 177 | <p>It has gotten increasingly split up into subgenres, as well as between adult and YA.</p> <p>The YA titles are heavily dystopic.</p> |
| 178 | <p>It has not changed all that much. There is a change in what is popular at any one time, but that goes in cycles.</p> <p>The only real difference I can think of is, like all entertainment, the violence has become more graphic.</p> |
| 179 | <p>It has probably become more and more mainstream and accepted than it was before.</p> |
| 180 | <p>It has proliferated and diversified into many, many subgenres (e.g. all the '-punks', far beyond cyber- and steam-; all the offshoots of horror: new weird, neo-noir, bizarro, dark fantasy, etc.). There is a return to pervasive genre-b(l)ending that probably hasn't been seen since the days of Weird Tales magazine. There is also a sense that 21st century speculative fiction finally picked up the thread of 60s/70s New Wave s.f. and moved things forward in that kind of experimental, 'literary' direction again, but now more thoroughly postmodern and post-colonial. There will always be a significant amount of 'filler' being published but there is often a heightened attention to craft and artistry in 21st century spec fic, sometimes even more so at the edges of the fields than at their centres. It is, of course, more political than ever, but also more philosophical, perhaps especially regarding metaphysics. Probably more 'mainstream' authors are writing speculative fiction works as well and culture in general has far more of a framework for speculative fiction than ever, at least at a popular level, often tinged with childhood nostalgia, as especially s.f. movies and cartoons and toys have had wider and wider impact on successive generations.</p> |

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| | <p>It is also more vexed with in-fighting, mistrust, factions, and frictions. It seems to be in the throes of an ethical identity crisis. And for all of its generative, creative diversification and development of quality, it can also be quite watered down as a subculture or counterculture, quite thoroughly commodified and even parodied (by its own) to the point of nauseating self-referential vapidness. Where many of us as children would have heard news from the future of widespread, successful, prolific s.f. culture as tidings of paradise or utopia, the reality we are living through leaves us, as often as not, cringing at the announcement of every new s.f. franchise or installment therein.</p> <p>All in all, speculative fiction's opportunities are greater than ever - for meaningful culture on the one hand and for assimilation into mass-marketed pseudo-culture on the other.</p> |
| 181 | It has spread in more directions and started to diverge from standardised and cliché things. With famous Movies and TV show it gained more attention from general public |
| 182 | It is becoming a lot more mainstream especially as film and tv adaptations of books are coming out. There seems to be a trend at the moment for dystopian books particularly in the young adult genre e.g. The Hunger Games, Divergent, The Maze Runner and off the back of this craze, older speculative fiction like The Handmaid's Tale, 1984, Fahrenheit 451 are back on the bestseller list. I am not really a fan of the YA genre but I like that spec fic is popular again so new material will come out. |
| 183 | It is more diverse in the stories and in the authors. Which is probably to do more with self-publishing than with actual publishing houses. |
| 184 | It seems more political these days. Maybe it has always been political but maybe it's because I'm older now so I see these threads within speculative fiction now. I used to read far more simply for pleasure but now I see how the speculative is becoming fact. Over time I have seen styles grow and wane, the epic "historical" fantasy become darker and the growth of "grimdark", I wonder if that will change now times are darker. It's interesting to see sci-fi authors developing more diverse and character driven narratives rather than just relying on the science. More rounded female characters have seemed to have developed over the last decade and there is starting to be a growth of other gender characters and books and authors are slowly becoming more racially diverse in fantasy. I hope films start to recognise this! |
| 185 | It seems to be more focused on YA audiences, which means they feel obliged to put the same old heteronormative romance subplot in them |
| 186 | It seems to be more widely accepted, which seems to have encouraged writers to stretch. More sub-genres seem to be available than there ever were before. |
| 187 | It's become more accepted by the zeitgeist; one would argue that with the advent of more and higher-budgeted fantasy and sci-fi films and television shows, public awareness of speculative fiction and its breadth has become more commonplace. |
| 188 | <p>It's become more inclusive, both in terms of diversity in characters and the authors behind them.</p> <p>There's also been a push toward the "grimdark" subgenre, which, while present before, didn't seem to have much sway earlier as more traditional high fantasy.</p> <p>It's become more mainstream. SFF is still a niche, but with the work of writers like Tolkien, Rowling and Martin getting huge adaptations for the screen, it's in the public's general consciousness now more than ever, I think.</p> |
| 189 | It's difficult to say, because "speculative fiction" is too broad a category and I only have observations on a few of the many genres that can fit into it. What I can say about speculative fiction as a whole is that I feel like it has more mainstream popularity now. There's also, I think, more variety and |

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| | diversity, authors are more prone to experiment and deviate from what's expected. (But that might be just my lack of experience with earlier authors who deviated from genre conventions.) |
| 190 | It's gotten darker, grimmer. |
| 191 | It's grown more nuanced and inclusive, and it's become much, much more mainstream as well. Plus, with the ability to publish online, it's become tremendously democratized as well. These are good things. :) |
| 192 | It's hard to say because speculative fiction is a fairly new term to me. I haven't really heard it used before. With the description more around fantasy, sci-fi, and horror, I would say that this type of fiction has become more repetitive since the late 1990s. I say that because, from my perspective, the same stories are coming up over and over again. Yes, each story is unique and a different twist, but at the core very similar to one another. |
| 193 | It's more diverse and it is more likely to be respected as 'serious literature' from mainstream reviewers, critics, etc |
| 194 | It's more diverse and it's easier to find niche books. |
| 195 | It's more down to earth in a way, it's aiming for a more realistic portrayal of the characters. |
| 196 | Late 1990s is around when aSolaF got popular, and the we started to get a lot more grimdark style fantasy, and also books where the main characters are more likely to be anti-heroes and the villains are less likely to be the embodiment of all evil. One of the main changes this is that self-publishing got easier, which means there's a lot more variety. |
| 197 | I'm less familiar with 90s Sci-Fi, but there seems to be a lot more virtual reality since then. |
| 198 | Less focus on slow, detailed storytelling, more focus on fast-paced, exciting stories. |
| 199 | Less focused on conquering new worlds. Woman-centric/queer/ diverse novels and authors are more mainstreamed though I regret the loss of Women's Press. Covers are less rapey |
| 200 | Less fun. More diverse in types of creator, less diverse in style or ideas, the sci-fi branch feels almost dead at the moment, the fantasy one often telling the same story - so I'm a bit jaded on some of it. |
| 201 | Less innovative since earlier periods; seems like everything has been done so authors now rely too heavily on earlier works as the basis for their works |
| 202 | less interesting stuff is being published it's hard for authors to stay in print SF is marketed primarily to men and fantasy primarily to women - and the same people who are scandalised by gender segregation in toys seem not to know or care that this is going on. horror's struggling apart from dopey teenage romance horror. |
| 203 | Lots more young adult books. Easier access to online discussion and fandom. Book tube and book haul object fetishism. Seems harder to find the weird in the mainstream. Less an exploration of ideas, more a defense of territory (geekdom), rallying around core 'properties/franchises' (star wars, etc). Less and less speculation. |
| 204 | Mainly by going much darker, nowadays there is much more dark fantasy, steampunk, etc than 25 years ago where all was high fantasy. |

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| | World building is trending too, 90's was mainly DnD inspired, now some author build whole worlds from scratch with much more depth. |
| 204 | Massive amounts of indie or self publications are watering down the quality, since there are those who are not having any editing work done before release much less have a spell check run through before publishing. While those that are coming through conventional publishing houses sometimes sound like clones of each other. The diamonds are found scattered between and while satisfying to find, it can still be tiresome. But this could be an indictment of all writing since the 2000's. |
| 205 | Maybe it is just more 'up to date'. Times change, sometimes writers are more relevant. |
| 206 | More authors have access to the market now, which can be a good and a bad thing. But I think the landscape of speculative fiction, horror in particular, is very exciting with a lot of great indie and small press authors out there producing work. |
| 207 | More authors, darker themes, more mature themes, diversity in setting, more interaction due to online content |
| 208 | More consideration of important socio-cultural aspects such as effects of gender, perhaps more nuance concerning depth of personal/communal belief, and assumptions of heterosexuality and heteronormativity though both are still largely prevalent. |
| 209 | More detailed, more creative and less sugar-coating. |
| 210 | More diverse - less about 'good guys vs bad guys' and more about people as people, politics, prejudices, etc. |
| 211 | More diverse and imaginative Better literary skills Broader publishing base. More non genre publications |
| 212 | More diverse story telling, in terms of authors and characters. Much more well rounded female characters as a norm. Lots more high concept story lines. 'Dystopian' future expectation the norm rather than a subset of future expectation |
| 213 | More diverse, better written, maybe a little less exciting and enthralling. |
| 214 | More diverse, more willing to take chances, |
| 215 | More diversity in authors and characters |
| 216 | More diversity, better cover art |
| 217 | More diversity, more women authors, more literary spec fic. But generally just as changed as rest of publishing by the changing habits and technologies. |
| 218 | More diversity. Rise of fantasy especially urban fantasy (e.g. Neil Gaiman) More YA crossover. |
| 219 | More female authors and a general trend towards feminism (ignoring the whole Mad Puppy thing with the Hugo Awards) means that there is more diversity in the books and it's possible to find speculative fiction books worth well-written non-white female characters who aren't just prizes for the male characters. Online publishing has also changed the genre, though whether that change was for the better or worse is up for debate. There's also been a relatively recent resurgence in young adult fiction that has allowed more simple and stereotyped stories to work their way into the world. Along with that, the popularity of Harry Potter in the early 2000s broke the rules regarding book length for the young adult speculative fiction, and consequently young adult books written today can be as long as 700 pages. |

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| 220 | More focus on "realism". |
| 221 | More grey characters. Fewer "chosen one" fantasies. Fantasy less pompous, magic less male and much more specific. |
| 222 | More hard science. |
| 223 | More inclusive and representative, wider scope of issues discussed. Often darker. More complex characters. Less interest in elves etc. |
| 224 | More inclusive of women and LGBTQ+ identities. |
| 225 | More mainstream, both in YA and adult markets. |
| 226 | More series, more authors, more adults from various ages (obviously Harry Potter helped to boost the genre, but currently YA authors have many bestsellers in the genre, read also by adults). I think Speculative fiction is seen less as "childish" by the new generations of readers. |
| 227 | More transhumanism, more pessimistic tone (e.g. Peter Watts, Ted Chang) |
| 228 | More variety and diversity of creators and ideas |
| 229 | More variety in the types of characters that populate stories |
| 230 | More variety, more diversity of authorship |
| 231 | More verisimilitude, grittier, more literary, if that makes sense. |
| 232 | More works by women & people of color, more female-oriented |
| 233 | Much less fairy tale-themed material in the vein of Snow White, Blood Red, but that might largely be because Terri Windling isn't the editing force that she was in the 90s. |
| 234 | Much more diverse characters, and acceptance of that diversity |
| 235 | Much more diversity, both in characters/worlds and in authors: more women, more LGBTQ, more people of color. A trend toward more overt dystopian worlds, as opposed to "utopias" that turn out to be dystopias in hiding. More connection between creators and fans. |
| 236 | Much more inclusive: I can't say I would have had any interest in science fiction back in the 90s as it seemed the province of white men. I like how much fantasy takes in a variety of historical scopes rather than faux, third-hand medievalism obviously written by people who have done no research and know nothing about the rich tapestry that makes up the period. |
| 237 | Much more work that blurs the line with literary, has psychologically realistic characters, recognizes moral ambiguity/subtlety, makes an effort with its prose, and aims at something other than heterosexual white men. More diverse authors are able to publish and to be recognized for their work. Also a lot more work that openly takes its inspiration from non-print sources, such as video games, movies, and Dungeons and Dragons. No longer seen (as much) as a shameful corner of the culture, but is readily dipped into by respectable literary authors, academics, popular culture, etc. |
| 238 | N/a |
| 239 | New generation of "gritty" fantasy- feels darker with authors such as Scott Lynch & Joe Abercrombie Internet & kindle also lead to some people self publish with very mixed results |

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| 240 | No idea. |
| 241 | no opinion |
| 242 | Not really, Brave New World is a much older book as is a lot of others |
| 243 | Not sure -- I was a child then. Certainly the genre is larger and has more mass appeal. Tolkien is fading as the dominant influence on fantasy. Sci fi is gaining more literary prestige and becoming more concerned with being "hard" sci fi and shedding its space opera image. Fantasy is applying a more rational bent to the workings of magic, but still tends to write plotty stories about larger than life, archetypal characters. |
| 244 | Now more mainstream and dominates other media. Has become more than Tolkien, but somehow still overshadowed by him. Some of the current stuff is on a par with literary fiction. |
| 245 | Obsession with golden age is gone and move to diversity though that's diversity with a sense of familiarity |
| 246 | Oh most of the speculative fiction i like to read is pre-1990 so I'm not sure. |
| 247 | Oh, interesting question! Definitely there are more voices around, more diverse, and new kinds of stories being told. I love a lot of what might be considered old-fashioned speculative fiction, but I'm delighted to be able to read authors like Nalo Hopkinson, Ann Leckie, and others - interestingly someone like Leckie in many ways writes good space opera, but with a fascinating element of consideration of gender. The availability of fanfic online is a big shift for those of us who like to read it, and has resulted in some great work - eg Novik's Temeraire stories came out of the Aubrey-Maturin fandom. Also just the availability of blogs and online discussion about books. There are books I've loved a long time which the internet has allowed me to find fellow fans of, and then that leads to other authors. I found Lois McMaster Bujold, now one of my favourite authors, via Harry Potter fanfic and fans. Patrick O'Brian fandom led me to lots of other authors, and indeed to academic research into maritime social history. Science fiction, and increasingly fantasy too, offer a wonderful way to comment on our present world and contemplate its past, its direction, and its current mindsets. I would say in fantasy, for example - aside from Pratchett's incredible use of comic fantasy to offer sharp political commentary - what we might consider an old-fashioned fantasy book, where a medieval/feudal/ancient setting is used without much consideration has started to disappear, and these days books are much more likely to consider issues of class or racism or imperialism or gender or the environment, and use that to tell a good and new story. Science fiction has for me done this for longer, so I don't know about change since the 1990s, but I think there is even more engagement with it these days, and a desire to tell the stories of characters who might have been overlooked or background in the past. (I would note that the parts of the genre I like and read are science fiction and fantasy, and particularly where that crosses with other genres I love like detective stories and historical fiction - I'm not really a fan of horror or thrillers.) |
| 248 | On one hand, speculative fiction has seen a strong, and increasing, diversity of voices, ideas, and ultimately the stories being told. On the other hand, there has been the -- in retrospect, not unexpected -- backlash from some corners, the result is an increase in stories depicting a less diverse make up of characters, ideas, or creators. These currently, uneasily, co-exist today. |
| 249 | Original ideas seem to have become less frequent. Especially in fantasy, where we seem to recycle the same fictional "races" over and over with little to no change. The same can actually be said about most of the fantasy formula as a whole. |
| 250 | People are pushing boundaries more. Thinking outside the box. |

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| 251 | perhaps a bit less optimistic? like most other popular fiction, you can sort of a zeitgeist approximation from enough books from a particular period. |
| 252 | Personally, I seem to have noticed an increase in women writing speculative fiction, as well as a shift in focus from plot-driven stories to ones with greater emphasis on characters. |
| 253 | Prose has change; it's less focused on description and more focused on action. When characters speak, you can understand them better since authors tend to write dialogue in an explicit manner so you know exactly what they mean instead of having to guess their intentions. I think readers are now less interested in the fantastical elements and more interested in novels being based in reality. If some elements are too fantastical there is a risk of breaking immersion for some readers. Many books now read like video games and magic systems are based on science fantasy. |
| 254 | push toward 'bloat,' longer series & single volumes within those series more influence of film & comic books more 'psychological,' follows character thoughts more intimately more 'showing,' less 'telling' – many more words used to describe same sequence of events more repetition and reinforcement, similar to running serials / TV series more centered around action / spectacle, less on myth/idea/thought experiment |
| 255 | Respect for the genre. It is seen as more than something for teenagers to read between children's and 'real fiction' as a lovely librarian told me in the 90's. There is also more diversity, as in outside the damsel in distress or Mary Sue storylines. There is more respect for the readers as well, complexity of stories has increased. I have found it easier to access female authors in recent years as they become more accepted and widely published and acknowledged. I remember searching for Robin Hobb, Melanie Rawn, Sarah Zettel and Marion Zimmer Bradley (who is now a polarizing and politicized figure after her death). I am still finding new sub-genres that describe books I have sought out, like flintlock fantasy which makes it both easier to find things in a category but polarizing when a book is not exactly perfect for the category. Authors are also much more accessible with social media instead of just at book signings. |
| 256 | <p>Sci-fi writing has gotten more complicated and more 'human', more of a focus on characters and philosophies rather than technologies. Post-apocalyptic and dystopian sci-fi have gained a lot of popularity.</p> <p>High fantasy writing has gotten longer, more diverse, and generally a lot darker. Modern fantasy seems to be influenced a great deal by Wheel of Time and A Song of Ice and Fire.</p> <p>Speculative fiction writing in general has changed in response to the influences of Harry Potter and the 2000s young adult phenomenon (notably Twilight, Hunger Games and Mortal Instruments). There is more of a focus now on establishing a franchise for readers to follow across multiple books, and a lot of books are written in styles meant to translate easily to film. Speculative fiction has also become less 'masculinized', with increasing representation of both female authors and female readers, and corresponding shifts in style.</p> |
| 257 | Science fiction has become bleaker |
| 258 | Self publishing has made the biggest change I think. There are a lot more really niche genres being explored now because of the freedom self publishing offers. |
| 259 | Self-publishing has negatively affected the signal-to-noise ratio. |
| 260 | Series are mostly uninteresting, so I tend to look for smaller presses. The lack of structural editing in fantasy is a problem as epic as the stories. Especially in properties like game of thrones or Harry Potter. So much bloat. |

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| 261 | Slightly less racist, better at representations of disability, slow improvement re: gender balance. An interesting genre to watch develop, especially within the context of WWW/digital environments since 1990 and the effect on speculative fiction - both in terms of content and form (ebooks). |
| 262 | Smaller publishing houses and small presses are able to have greater success; more authors are adopting hybrid models which include self-pub or patreon or similar (not limited to spec fic, more a trend in publishing in general); fantasy becoming more mainstream (following success of Harry Potter franchise and Game of Thrones TV show); efforts toward diversification (and resulting backlash) in the Hugo Awards; |
| 263 | Some genres - such as horror - have declined from the public eye, though it has thrived in the small presses. Others like SF and Fantasy seems to have grown and become accepted by the general public. In all arenas, the scope of originality and breadth of talent has increased exponentially. Horror in particular is more diverse and wide than it ever has been. |
| 264 | Some of it is a lot darker (GRR Martin vs Tolkein for example). The human propensity for evil is not ignored. On the other hand, the Harry Potter series made the evil both 'archetypal' in Voldemort but also completely humanised in Harry and others 'real' characters--there is an ethical and moral responsibility in Rowling's oeuvre. Since I am also a fan of German Romantic literature of 200 years ago, I know the darkness has in fact always been there--so I am having a little trouble writing a succinct account of what has happened 'since the late 1990s'--my knowledge is both broader and less specifically attuned to this period. I mean the whole 19th C had fantastic literature (Poe, Baudelaire, James, ...) Hmmmm, I guess one should mention vampire fiction, with all its varieties--romantic, comic, dystopian... OK, here's what has changed: there is a lot more of it and it has infiltrated just about every previously existing genre. It's everywhere, like fairy tales. |
| 265 | Some progress has been made in addressing structural inequalities within the publishing system, which has created more space for the work of women, people of color, and LGBTQ people and their stories. YA spec fic has had a renaissance, and digital publishing and the internet have led to a new golden age of short fiction that's often free to read. At the same time, the inexpensive mass market format has almost disappeared; most new releases are in hardcover and trade paperbacks have become the new paperback standard. There's less reverence for so-called classics, and definitions of what is a classic have changed to be more inclusive of works by women and those more often read by young girls, as more women are participating in fandom. Unfortunately, all of this has led to a reactionary movement fueled by continuing racism and misogyny and the aggrieved feelings of white men who have protested progressive trends by engaging in harassment campaigns and by defacing fandom institutions. |
| 266 | Spec fic books used to come in at about an average page length of 350 or so pages, but now 600+ page door-stoppers are more common. |
| 267 | Spec fic has become more diverse in terms of authors and protagonists/cultural influences - more women, more POC, more 'own voices' stories. There's been a broadening of the boundaries, as well, most fans are accepting a wider range of styles under the spec fic banner. Spec fic is becoming more 'respectable' as more literary writers are using its styles and conventions to tell their stories. There's been a growth in the 'softer', more sociological/political themes, though hard sf based on physical sciences remains a strong element - again, more diversity in theme and subject matter. It's getting more interesting and rewarding to read because of all these changes. Exploration of current issues and concerns - everything from race to climate change - can be found side by side with traditional milsf or medieval fantasy worlds. |
| 268 | SpecFic seems to have begun to shift away from the old guard and focus more on underrepresented peoples. It has become more accepting of new ideas from new voices. It's still not at the level it ought to be but it's better than it has been in the past. |

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| 269 | Speculative fiction (in English) has expanded since the 90s, moving towards cultural backgrounds other than standard Western and exploration of more character focused themes, instead of emphasis on plot and background. |
| 270 | Speculative Fiction books after the 1990s are almost always inspired by and take after what are deemed the classics of the Speculative Fiction subgenres. |
| 271 | Speculative fiction continues to push the boundaries of what is "acceptable" in the cultural commons. As that commons grows and becomes more expansive and inclusive of gender, race, ideology, so to does speculative fiction attempt to see beyond the norms, writing of different "edge-spaces," the limits at which innovation and spontaneity exist between ecotomes, or in this case between different kinds of speculative (L)iterary ideas. |
| 272 | Speculative fiction has become a more widely-accepted by 'serious' circles. For instance, authors who are considered more literary have been writing speculative fiction (Rushdie, A.S Byatt, Ishiguro etc.) and while I feel there is still a bias in some spheres, I believe that there has been a clear increase in the quality of some of the works, in its variety, as well as in the way it is considered and studied in academia. |
| 273 | <p>Speculative Fiction has changed in several really notable ways since the late 90s:</p> <p>1) become much more mainstream. Popular culture is now awash with stories that are directly or indirectly drawn from speculative fiction literature.</p> <p>2) become significantly varied- the stories that people began to tell were much more imaginative and innovative.</p> <p>3) become much more diverse, both in terms of authors and in terms of characters</p> |
| 274 | Speculative fiction has expanded in the subject matter it covers and the diversity of view points offered in a story. Due to things like Amazon and E books, we're also seeing more experimentation as authors aren't bound by large publishers and can interact directly with their fans more. This has led to changes as well. |
| 275 | Speculative fiction has necessarily changed to account for scientific and technological progress. Texts tend to account for the Internet and virtual realities more so than in the past. Such technological advancements as space travel/exploration have given way to other technologies on a smaller scale, such as nanotechnology, cloning, computerisation of consciousness etc. |
| 276 | Speculative fiction has spread to a much more diverse audience. Today female readership exceeds male. There is a whole wave of new writers from different ethnic backgrounds. Only a small amount of non-English writing is translated still. If anything elements of speculative fiction have been appearing across many aspects of modern culture. Yet certain factions call it magical realism or similar. |
| 277 | Speculative Fiction is growing in many positive ways. We still have some pushback from the "dinosaurs" of the community, but we're making great strides toward inclusivity, diversity, representation, and equality. We're actively throwing off the chains of misogyny and racism that are the legacy of genre pioneers like Tolkien, Asimov, Lovecraft, etc. In the 90s, it felt like there was a strict divide between mainstream spec-fic that was still mired in those types of stories and worlds and a few outliers who had the courage to write different kinds of tales. Now, we're seeing many more books from women, people of color, and increasingly from queer, non-binary, and disabled authors that are breaking out and winning awards. We still have a long way to go, but as the genre that is allowed to break the boundaries of reality we have a responsibility to imagine the world as it should be--and to interrogate the assumptions of the world as it is. I love that we're starting to ask |

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| | those difficult questions and not persecuting those who dare to challenge the old white males of the industry. |
| 278 | Speculative fiction seems more heavy-handed with political undertones and sociology metaphors than it used to be. This makes me question the motives of authors and ponder why these particular books are published and promoted but others are not. |
| 279 | Terry Pratchett got better, then died. Science fiction might have been more popular in the late 1990s since it is now. |
| 280 | Terry Pratchett's and Douglas Adams have died, leaving humorous speculative fiction without its stars. There are many writers trying to follow in their footsteps, but not as yet any real successors. The genre had also started to look beyond US & Eurocentric settings, with writers like Ian McDonald putting a spotlight on previously ignored countries and cultures, while there have also been growing numbers of writers with diverse backgrounds entering the genre. There's been a huge upsurge in the number of YA titles being published (the entire genre has been defined in this period) but I don't think it's caught on with readers as much as it has with publishers. |
| 281 | The basic story has changed. Today's authors are using and incorporating more and more actual science in their works. |
| 282 | The biggest change I've noted has been a change in tone, towards a style that's more gritty and dark. I feel more likely to encounter moral gray areas, and characters who are neither good nor bad. Additionally, fantasy in particular has become more mainstream. More people seem to be exploring the genre following the success of adaptations of A Song of Ice and Fire, Lord of the Rings, and Harry Potter, amongst others. |
| 283 | The biggest change I've picked up on since then is that we've become less willing to accept standard tropes and aesthetics, and (most importantly), it's become far less of a boy's club! In particular, I've found the discourse the past few years to be highly encouraging for the genre's future as something more complex! |
| 284 | The books are longer and there are more subdivisions within the genre -- steampunk, grimdark, splatterpunk, post-singularity and so on. Female writers are still forgotten fast or written out of memory. |
| 285 | The core, classic genres have shattered. Sci-fi and fantasy are blended, or newer subgenres like urban fantasy and steampunk have risen to prominence. It sometimes seems there's a lot of forced originality and an insecure imitation of video games and movies with high action and little patience for worldbuilding. |
| 286 | <p>The demand for epic/high fantasy stories transitioned into a miriade of different sub-genres. And the one that is picking the most at the moment is Grim/Dark fantasy, in my honest opinion. Mainly because of it being the opposite of what we experienced during the 80/90's with High/Epic fantasy,</p> <p>Epic journeys with white pure moral companions (black vs white morality for Good vs Evil), dragon fighting/hunting, not too little character development in series. Readers got fed way too much and now they have a craving for their opposites. Such as grey morality, bad vs worst choices, Human decadence fighting/struggling.</p> <p>Neo-readers that haven't been fed by these stories and know not them, are not entirely free of bias towards them. Mainly because of the TV books adaptations of modern works. Which pushes a neo-reader towards the "new age" fantasy genres, instead of the classics which for the everyday Joe in this "late 90's time frame" are Harry Potter and The Sword of Shannara,</p> |

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| 287 | The diversity is has greatly improved. It's not just in setting but also poc authors influence their books with other cultures. Speculative fiction in YA has more queer characters or non western settings then ever |
| 288 | <p>The fantasy genre in the main feels like it has stayed still - many stories are reiterations of what has gone before and I have heard from an editor of one big publisher that is what they want (because it sells). I can't remember a work of great imagination in fantasy since Holdstock's Mythago Wood.</p> <p>SF is very dynamic at the moment, addressing existing technological, social, and other problems and speculating about solutions, origins, and ways through - as well as stories of entertainment and imagination. In that I don;t think it has changed, but the topics people are writing about have - there is more emphasis on gender roles, and climate change for example.</p> |
| 289 | The field has certainly become far more crowded. Tough to stay on top of developments |
| 290 | The genre has become more popular, and there are more authors writing speculative fiction now. In particular, more fantasy books have crossed genres and are written as fantasy-thrillers, fantasy-crime, fantasy-philosophy, fantasy-romance, etc. |
| 291 | The New Weird and the New British Space Opera movements, current then, have petered out now. In their place in genre fiction there doesn't seem to be any movement as such; what there is now, is a dichotomy between conservative space fiction and consolatory epic fantasy on the one hand, and stories exploring diverse backgrounds, ethnicities, gender and sexuality and imperialism, written by diverse authors. Stories which are winning notice and awards are less experimental, more polished in form, content and language, but challenging prejudice and subverting orthodox expectations in character and viewpoint. Stories by some established literary authors are using speculative tropes, some with speculative intent, e.g. Michael Chabon, David Mitchell, Margaret Atwood, and some to deconstruct the genre, e.g. Lev Grossmann. Magic Realism is becoming more respectable in English language literary fiction and blurring the boundaries between literary and genre speculative fiction. |
| 292 | The points of view being expressed have diversified. Many of the current giants of the genres, esp in fantasy, are women and POCs, instead of white men. Weâ€™e also seeing a lot more nuance and complexity in protags/antags. Itâ€™s not â€œnoble heroes vs evil orcsâ€ anymore; the heroes are flawed, and the villains may have good reasons, and in multi POV works like A Song of Ice and Fire, a number of sympathetic protags may be working towards mutually exusive aims. |
| 293 | The rise of grimdark and urban fantasy have really changed the fantasy marketplace. In SF the waning of cyberpunk has opened up space for other subgenres. Across spec fic more generally the growth of Afrofuturism has had a significant impact. |
| 294 | <p>The rise of online ordering of books and on-demand printing has decreased overhead for publishers and thereby lowered the cost of entry. While this has lead (to some extent) to an increase in the publishing of lower quality works, it has also allowed for the publishing of more niche works that otherwise would probably not be published.</p> <p>Additionally, there seems to be an uptick in apocalyptic/post-apocalyptic fiction - see Peter Heller's 'The Dog Stars,' Paolo Bacigalupi's 'The Windup Girl,' or Cormac McCarthy's 'The Road' as examples.</p> <p>On the fantasy side of things, authors have moved toward more world-building and fully realized settings/societies than many earlier authors, with larger volumes and longer series becoming normal. George R.R. Martin's as of yet unfinished 'A Song of Ice and Fire' series is an apt example of this, as is Steven Erickson's 10-book saga 'Malazan Book of the Fallen' and the other novels, novellas, and short stories set in the same world as written by Erickson and Ian C. Esselmont. On this same wavelength lies Brandon Sanderson's Cosmere, a meta-series of sorts involving multiple series and standalone novels occurring on multiple worlds within a shared universe.</p> <p>Overall, while there is still a lot of genre fiction, many of the more notable speculative fiction books</p> |

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| | in the past decade or two have combined elements of multiple genres, not so much in the soft sci-fi Star Wars style of using fantasy elements to lampshade actions or plot points that the sci-fi side can't explain (no offense if you're a Star Wars fan), but in the sense of utilizing elements of different genres to add depth, originality, or other qualities. For example, Mark Z. Danielewski's novel 'House of Leaves' combines horror and postmodernist literature; or you have the Malazan books, which combine high fantasy with horror elements and some (in-universe) theology. |
| 295 | <p>The rise of self-publishing and the number of fan fiction writers making the jump has brought in new waves of people who wouldn't have made the jump before. Urban fantasy has basically become exclusively a romance genre. The rise of YA dystopia. The rise of climate fiction. GRR Martin and the explosion of grimdark fantasy.</p> <p>The rise of the rabid puppies and the terrified guard of old white dudes who hate how many people writing are now not old white dudes.</p> |
| 296 | <p>The vast majority of speculative fiction that I have read has been written after the late 1990s with the only notable exceptions being J. R. R. Tolkien and C. S. Lewis, so I might not be qualified to answer this question.</p> <p>That being said, many more modern authors have been attempting to step out of Tolkien's shadow by deconstructing many of the building blocks that Tolkien set. There has also been a trend of stories getting darker, but that trend appears to be ending as of the last few years with some exceptions. In addition, stories seem to have also become much more focused on character, than the world itself. However, I might be of this opinion because Tolkien seemed to write mainly to create a world, rather than to create characters.</p> |
| 297 | The writing has gotten better on average, there's more representation of sexual and racial minorities, fantasy settings are more diverse instead of always being similar to Europe, we have stories that are everything from whimsical to nihilistic now. In short speculative fiction is more diverse in almost all ways. |
| 298 | The young adult area of speculative fiction has blossomed incredibly. I have always been a fan of young adult speculative fiction, and I am pleased to see so many books available. However, I also think the quality has decreased. |
| 299 | There are a lot more women writers gaining recognition. There is often more of a focus on societal change rather than simply technological change in the stories themselves. A certain segment of the market is getting what I'd call "more literary". |
| 300 | There are far more more extreme stories. |
| 301 | There are more genres now, as well as more diversity both in authors, characters, settings, and themes. |
| 302 | There are more voices and different stories. People aren't afraid to play in the sandbox. |
| 303 | There has been a diversification (although it's not always bled into the mainstream) of voices in specfic - more representation of BAME< women & non-binary voices. Self-pub has obviously also become a big thing. |
| 304 | There is a lot more out there. Too much is not possible, but it makes it difficult to find good speculative fiction. |
| 305 | There is a wider and more diverse range of writers and representations in the fiction in itself. |
| 306 | There is an increasing number of dystopian novellas around. In addition, and that's something what worries me a lot, there are more and more stories and novellas from the USA, were situations of |

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| | different kinds are leading to fascistic groups, organizations etc. Examples are "The 100", "Wayward Pines" and many more. |
| 307 | There is more of a trend towards witchcraft & the paranormal. Whereas science fiction hasn't changed that much. |
| 308 | There seem to be a lot more books along the "supernatural romance" lines now. It feels like, in the 90s and earlier, overt romantic subplots (or main plots!) were much less common and tended to be m/m (or less commonly, f/f) when they did pop up. Now, they're everywhere and mostly heterosexual and seem to be almost as common at this point as mainstream romance novels. Though I've noticed a subgenre of m/m supernatural romance pop up around the same time, but it mostly seems to be its own thing and only online. |
| 309 | There seems to be a wider range of authors available and, although it is *mostly* by white men, there are more female, LGBTQ and authors of colour around. Self-publishing has made enormous changes (not always for the better - some self-published stuff is a bit rubbish). I particularly like the rise of dystopian and post-apocalyptic fiction and the fact that comedy still has a place in the genre. I miss Douglas Adams and Terry Pratchett though... |
| 310 | there seems to be more of a trend toward "grim-dark" or gritty/dark/"realistic" speculative fiction now (as opposed to high fantasy/high magic sf) |
| 311 | There's been a rise in "nostalgic" or "Zeerust" settings (steampunk, ironic cyberpunk, etc) in keeping with pop culture eating itself. |
| 312 | There's far too much to list here and the question is way too broad. A few trends include the increasing death of the mid-list author in favour of King / Rowling-style megahits, the current trend for "Grimdark" semi-realistic low fantasy, an increasing pressure for broader representation in Fantasy and SF and for cultural / national diversity among authors, the rise and fall of Cyberpunk, a drift towards cross-genre "slipstream" fiction, a somewhat greater acceptance of literary fantasy / SF ... but you could write a book answering this question, as I'm sure a few people have. |
| 313 | There's more emphasis on female characters, greater targeting of YA market, more desire for series rather than standalone novels, more diversity both among authors and within books |
| 314 | Things have taken a darker turn, with a lot more graphic violence, sex, and swearing. In a lot of books now even the good guys are bad, or there are no good guys. |
| 315 | This is a hard one for me to answer as most of the speculative fiction I read is post-2000's. I can't say that I notice any real differences other than possibly the scope and the volume of works expanding at a greater rate than pre-2000's, although this could simply be my perception considering I went from a teen to an adult at the same time, meaning my ability to consume literature was greatly increased at that time and I may have gravitated towards newer works that were currently being talked about. |
| 316 | This is purely my perception, but it seems like there are more speculative fiction books being published (or more I am aware of), and there seem to be more female authors. |
| 317 | This isn't something I've given any thought to - I don't tend to look at when books were published so I'm not sure I can give any meaningful insights. |
| 318 | To be honest, I don't read enough new fiction in one area to be aware. |
| 319 | Too young in late 90s to comment accurately |
| 320 | Trend towards longer works and multi-volume stories, partially offset by increased amounts of shorter fiction presumably due to online distribution. Flash fiction now ubiquitous. |

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| 321 | Uhm I can't really detail since most books a read is post 1990 |
| 322 | Unfortunately I was only reading children's book in the late 90s so I can't say. |
| 323 | <p>Unfortunately, it seems to be have taken over by social justice and gender issues. Authors must always include diversity and "strong" female characters or face the wrath of being labeled sexist, misogynistic, or racist. This type of shaming is disappointing and I expect spec fic to become a stale genre. Authors should be judged by their storytelling, not their gender.</p> <p>Censoring and shaming authors unless they include modern progressive liberal characteristics will destroy creative storytelling and I expect book sales will eventually decline as long as this trend persists.</p> |
| 324 | Very successful TV shows and films have made speculative fiction much more popular, so more people now read speculative fiction books. E.g. Harry Potter, Game of Thrones, Star Wars. |
| 325 | well thankfully it's get less male leads, more room for females now instead of 2d female characters that add nothing to the plots. The science is harder to fake so writers at least have to try and do proper research instead of just making any old thing up and trying to act clever because you can't research it yourself as was happening in pre-internet days, though when I writer gets a biological science just plain wrong it actually really pisses me off (Charlie Stross comes to mind, he is regarded in high terms for his "well researched science" but having read one of these where he fundamental got a biological lab technique completely wrong it winds me up). So good to be able to "catch" writers out when they think they're being cleverer than the reader. There are less of that white, middle aged, middle class writers thinking they own the genre, though there is still a long way to go before there is parity. Though there is far more dross writing that is put out in print due to the self published market opening up, which does make me wary, if I do see a poorly put together cover that looks like it's been done on a home laptop I will run a mile, and due to that, everybody's a writer now. |
| 326 | <p>Well, I've only been alive since 1999 lol but I guess people have moved away from fantasy and more into things that are perceived as gritty and realistic, which I think is sad. I see a lot more realistic fiction nowadays which I also think is great but sometimes you just want a good book about magic! As a result of the kind of time shift I think that there are a lot more kind of politically progressive realistic fiction novels. Even though fantasy has an enormous capacity to make profound comments on society (Ursula K le Guin anyone?) since there's been a shift away I feel like the older stuff (Harry Potter, JRR Tolkien, Stephen King, Redwall, Tamora Pierce) no longer really fits my worldview and I barely read most of the new stuff because it's like... this might sound stupid but it's too gendered! Ever since like the Hunger Games it seems like everything is really intensely aimed at not girls, but authors' ideas of what girls should like and I think almost everyone hates that, and then on the other hand you have fiction that's aimed at boys and oh my god that's even worse. I read IQ84 and it's like Murakami's never met a woman in his life. Masculine fiction is just straight up sexist half the time. There's also less of a focus on like military strategy in books with wars and more of a focus on romance. On one hand, I hated reading military strategy because it was boring, but on the other hand I hate forced romance so much more. I don't know this sounds pretty negative but speculative fiction has so much potential but there's so much trash that's been published and continues to be published. I guess the difference between the books I read as a kid and now are a difference in expectations more than in fiction itself, too. I suppose books have always had a gendered target audience but I used to be less sensitive to it.</p> |
| 327 | While I have only been reading speculative fiction for a considerably shorter period of time, it seems likely that in the genre of science-fiction, the advent of ubiquitous mobile computing devices and other modern technologies would have changed the predictions. Furthermore, it seems to me that greater realism in the predictions might be preferred now. |

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| 328 | Wider popularity due to some fantasy and sci-fi becoming mainstream. Like Lord of the Rings or Game of Thrones. Otherwise, trends in the book come and go. Grimdark is currently a thing, but it'll probably go soon. |
| 329 | With the change and rapid advancement of technology, I think a lot of speculative fiction has turned away from 'more tech!' to wider sociological questions and cultural issues. |
| 330 | With the emergence of the "YA" label from movies / books such as Hunger Games and Divergent, i notice that young adult speculative fiction books are getting more popular these days. And the "grimdark" trend, especially for fantasy. |

Appendix E: Nielsen BookScan bestseller charts

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Appendix F: Goodreads data

This appendix contains the charts that were created by combining Nielsen data on bestsellers and various Goodreads categories.

F.1 Favourites, Classics, Abandoned

| ISBN | Year of publication | Copies sold | Favourites | Classics | Abandoned | literature | Other | |
|---------------|---------------------|-------------|------------|----------|-----------|------------|--------|------|
| 9780747574477 | 1997 | 133245 | 58277 | 2113 | | 0 | | |
| 9780439655484 | 1999 | 100717 | 49078 | 1,199 | | 0 | | |
| 9780747591061 | 2007 | 1346362 | 48904 | 1098 | | 0 | | |
| 9780747550792 | 2001 | 75162 | 43019 | 1121 | | 0 | | |
| 9780747581109 | 2005 | 778190 | 41221 | 1030 | | 0 | | |
| 9780747570738 | 2003 | 526518 | 39689 | 1045 | | 0 | | |
| 9780747574484 | 1998 | 97882 | 35663 | 1232 | | 0 | | |
| 9780261102217 | 1937 | 1166324 | 23394 | 17515 | | 954 | | |
| 9780141036144 | 1949 | 118541 | 23264 | 31771 | | 2540 | school | 1479 |
| 9780007428540 | 1996 | 741956 | 18910 | 210 | | 0 | | |
| 9780356500843 | 1985 | 15802 | 14801 | 1656 | | 0 | | |
| 9780261102354 | 1954 | 815490 | 14355 | 10357 | | 572 | | |
| 9780575081406 | 2007 | 45112 | 13837 | 0 | | 0 | | |
| 9780330258647 | 1979 | 49448 | 12202 | 3973 | | 0 | | |
| 9780099740919 | 1985 | 260873 | 12095 | 8310 | | 1636 | | |
| 9780006546061 | 1953 | 29303 | 12094 | 20471 | | 1347 | school | 1885 |
| 9780261102378 | 1955 | 517291 | 10150 | 6445 | | 423 | | |
| 9780261103252 | 1955 | 935255 | 10106 | 5055 | | 379 | | |
| 9780747263746 | 2001 | 23055 | 9272 | 0 | 1044 | 0 | | |
| 9780261102361 | 1954 | 569157 | 9208 | 6761 | | 424 | | |
| 9780747545187 | 1973 | 36384 | 8995 | 5298 | | 0 | | |
| 9780099458166 | 1932 | 165418 | 8862 | 17569 | | 1597 | school | 927 |
| 9780575084506 | 2008 | 22754 | 8172 | 0 | 336 | 0 | | |
| 9780006479895 | 1998 | 515438 | 7747 | 0 | | 0 | | |

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|---------------|------|--------|------|------|-----|-----|--|--|
| 9780552137034 | 1990 | 22626 | 7734 | 778 | | 0 | | |
| 9780575089914 | 2006 | 34131 | 7512 | 0 | | 0 | | |
| 9780575081413 | 2011 | 37910 | 7093 | 0 | | 0 | | |
| 9780755322800 | 1996 | 109196 | 5862 | 0 | | 0 | | |
| 9780002247399 | 2011 | 96139 | 4875 | 0 | | 0 | | |
| 9780002247436 | 2005 | 339897 | 4838 | 0 | | 0 | | |
| 9780755322824 | 1998 | 15094 | 4444 | 0 | | 0 | | |
| 9780575089945 | 2008 | 26649 | 3641 | 0 | | 0 | | |
| 9780715637036 | 2006 | 151985 | 3257 | 0 | 243 | 0 | | |
| 9780575089938 | 2007 | 28042 | 3150 | 0 | | 0 | | |
| 9780261102736 | 1977 | 211982 | 3136 | 1715 | 139 | 239 | | |
| 9780747562597 | 2003 | 25567 | 2710 | 305 | | 0 | | |
| 9781857988130 | 1968 | 25361 | 2571 | 1642 | | 0 | | |
| 9780340829752 | 1982 | 95633 | 2415 | 0 | | 0 | | |
| 9781857230765 | 1990 | 46612 | 2400 | 0 | | 0 | | |
| 9780575089365 | 2001 | 163473 | 2036 | 0 | | 0 | | |
| 9781841497129 | 2010 | 14019 | 1692 | 0 | | 0 | | |
| 9780340829769 | 1987 | 12527 | 1596 | 0 | | 0 | | |
| 9780099580485 | 2011 | 61508 | 1524 | 0 | | 0 | | |
| 9780749941789 | 2010 | 15693 | 1482 | 0 | | 0 | | |
| 9780575089426 | 2004 | 81458 | 1451 | 0 | | 0 | | |
| 9780755384730 | 2012 | 49490 | 1363 | 0 | | 0 | | |
| 9780340733561 | 2001 | 28971 | 1350 | 0 | | 0 | | |
| 9781841497402 | 2008 | 64634 | 1309 | 0 | 92 | 0 | | |
| 9780751540642 | 2008 | 488726 | 1306 | 0 | | 0 | | |
| 9780340827215 | 2004 | 57704 | 1202 | 0 | | 0 | | |
| 9780552131063 | 1987 | 173293 | 1172 | 0 | | 0 | | |
| 9781447205692 | 2010 | 25478 | 1146 | 0 | | 0 | | |
| 9780099710011 | 2001 | 26254 | 1128 | 0 | | 0 | | |
| 9780575079793 | 2006 | 12837 | 1113 | 0 | 97 | 0 | | |

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|---------------|------|--------|------|------|-----|-----|--|--|
| 9780552134620 | 1989 | 82149 | 1109 | 0 | | 0 | | |
| 9780007276141 | 2008 | 15934 | 1096 | 0 | | 0 | | |
| 9780385603423 | 2004 | 419233 | 1059 | 0 | | 0 | | |
| 9780552124751 | 1983 | 312176 | 999 | 0 | | 0 | | |
| 9780099410676 | 1999 | 11328 | 998 | 0 | 152 | 0 | | |
| 9781841498720 | 2013 | 39224 | 920 | 0 | | 0 | | |
| 9780006479901 | 2000 | 407170 | 915 | 0 | | 0 | | |
| 9780007119554 | 2000 | 334810 | 907 | 0 | | 0 | | |
| 9780749955601 | 2011 | 12372 | 870 | 0 | | 0 | | |
| 9780340836156 | 2003 | 72515 | 857 | 0 | | 0 | | |
| 9780552154284 | 1996 | 76921 | 849 | 0 | | 0 | | |
| 9780575089402 | 2003 | 80464 | 811 | 0 | | 0 | | |
| 9780552134644 | 1991 | 43150 | 797 | 0 | | 0 | | |
| 9780575089389 | 2002 | 93552 | 782 | 0 | | 0 | | |
| 9781841497426 | 2008 | 32017 | 776 | 0 | | 0 | | |
| 9781841497419 | 2008 | 32242 | 770 | 0 | | 0 | | |
| 9780006486015 | 2001 | 34091 | 769 | 0 | | 0 | | |
| 9780141441030 | 1898 | 39416 | 735 | 5718 | | 282 | | |
| 9780575081987 | 1954 | 30170 | 727 | 446 | | 0 | | |
| 9780575083929 | 2007 | 67207 | 713 | 0 | | 0 | | |
| 9780007423637 | 2011 | 26003 | 698 | 0 | 112 | 0 | | |
| 9780007246229 | 2007 | 279183 | 688 | 301 | | 60 | | |
| 9780575077904 | 2008 | 13570 | 687 | 0 | | 0 | | |
| 9781444778519 | 2011 | 10414 | 683 | 0 | | 0 | | |
| 9781841493152 | 2002 | 108790 | 669 | 0 | | 0 | | |
| 9780575091047 | 2006 | 70028 | 658 | 0 | | 0 | | |
| 9780575085503 | 2005 | 120541 | 647 | 0 | | 0 | | |
| 9780575091054 | 2009 | 71357 | 647 | 0 | | 0 | | |
| 9780552149419 | 2003 | 389679 | 644 | 0 | | 0 | | |

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|---------------|------|--------|-----|-----|----|---|--------------|----|
| 9780552134606 | 1988 | 59158 | 644 | 0 | | 0 | | |
| 9780141186672 | 1962 | 11123 | 628 | 598 | | 0 | | |
| 9780340827192 | 2004 | 16723 | 625 | 0 | | 0 | | |
| 9780006486022 | 2002 | 22265 | 619 | 0 | | 0 | | |
| 9780099514954 | 2008 | 27962 | 595 | 0 | | 0 | | |
| 9780575083967 | 2008 | 68631 | 594 | 0 | | 0 | | |
| 9780385608671 | 2005 | 445962 | 590 | 0 | | 0 | | |
| 9781841498676 | 1991 | 54565 | 585 | 0 | | 0 | | |
| 9780552134651 | 2010 | 11571 | 585 | 0 | | 0 | | |
| 9780099525295 | 2011 | 12590 | 549 | 0 | | 0 | | |
| 9780575089327 | 2010 | 106629 | 548 | 0 | | 0 | | |
| 9781573223324 | 2002 | 36326 | 545 | 0 | | 0 | | |
| 9780552148405 | 2001 | 348046 | 526 | 0 | | 0 | | |
| 9780006498872 | 2000 | 20419 | 511 | 0 | | 0 | | |
| 9780586217832 | 1982 | 25215 | 510 | 0 | 23 | 0 | bbc-big-read | 60 |
| 9781841493145 | 2002 | 125084 | 506 | 0 | | 0 | | |
| 9780007276165 | 2010 | 15960 | 496 | 0 | | 0 | | |
| 9781472200310 | 2013 | 36231 | 491 | 0 | | 0 | | |
| 9780006498865 | 1999 | 16726 | 483 | 0 | | 0 | | |
| 9780749007577 | 2008 | 18094 | 458 | 0 | | 0 | | |
| 9781857987928 | 2001 | 19027 | 445 | 0 | | 0 | | |
| 9780552131056 | 1987 | 99961 | 433 | 0 | | 0 | | |
| 9780552148993 | 2002 | 385229 | 405 | 0 | | 0 | | |
| 9780552142373 | 1996 | 13046 | 397 | 0 | | 0 | | |
| 9781841492285 | 2005 | 55961 | 391 | 0 | | 0 | | |
| 9781857239843 | 2000 | 60861 | 380 | 0 | | 0 | | |
| 9780575096523 | 2011 | 76027 | 378 | 0 | | 0 | | |
| 9780552138918 | 1992 | 12050 | 376 | 0 | | 0 | | |
| 9780552128483 | 1986 | 175151 | 375 | 0 | | 0 | | |

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|---------------|------|--------|-----|-----|-----|----|------|-----|
| 9780552147682 | 2009 | 386307 | 373 | 0 | | 0 | | |
| 9780356500539 | 2000 | 15504 | 373 | 0 | 277 | 0 | hugo | 100 |
| 9780552146166 | 1999 | 237768 | 357 | 0 | | 0 | | |
| 9781444731729 | 2012 | 23071 | 355 | 0 | | 0 | | |
| 9780575083837 | 2011 | 14724 | 349 | 0 | | 0 | | |
| 9781841491837 | 2003 | 61394 | 341 | 0 | | 0 | | |
| 9780007466078 | 2011 | 245211 | 325 | 0 | | 0 | | |
| 9780007276196 | 2013 | 15512 | 324 | 0 | | 0 | | |
| 9780552140294 | 1994 | 13140 | 311 | 0 | | 0 | | |
| 9780385611015 | 2007 | 418949 | 295 | 0 | | 0 | | |
| 9780099580478 | 2013 | 24697 | 287 | 0 | | 0 | | |
| 9780330493314 | 2004 | 22977 | 270 | 0 | 64 | 0 | | |
| 9780552146159 | 2012 | 59184 | 269 | 0 | | 0 | | |
| 9780575096578 | 1998 | 34212 | 269 | 0 | | 0 | | |
| 9780330492041 | 1986 | 59452 | 268 | 55 | | 0 | | |
| 9781841492612 | 2004 | 18016 | 265 | 0 | | 0 | | |
| 9780575097629 | 2011 | 46063 | 260 | 0 | | 0 | | |
| 9780434003488 | 1992 | 68651 | 255 | 39 | 16 | 0 | | |
| 9780575097582 | 2011 | 94720 | 248 | 0 | | 0 | | |
| 9780099284383 | 1959 | 21285 | 239 | 174 | 40 | 33 | | |
| 9780006486039 | 2003 | 41308 | 227 | 0 | | 0 | | |
| 9781857987485 | 2000 | 15982 | 210 | 0 | 41 | 0 | | |
| 9781594480034 | 2003 | 24596 | 207 | 0 | | 0 | | |
| 9780007250820 | 2004 | 27635 | 206 | 0 | | 0 | | |
| 9780755341566 | 2007 | 15842 | 206 | 0 | | 0 | | |
| 9780575096615 | 2013 | 23258 | 205 | 0 | | 0 | | |
| 9781841493428 | 2006 | 17169 | 205 | 0 | | 0 | | |
| 9780385619264 | 2011 | 383144 | 204 | 0 | | 0 | | |
| 9780007342594 | 1999 | 18653 | 197 | 0 | | 0 | | |
| 9781857988543 | 2009 | 17137 | 197 | 0 | | 0 | | |

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|---------------|------|--------|-----|-----|----|---|--|--|
| 9780002247542 | 2000 | 117892 | 194 | 9 | | 0 | | |
| 9780552134613 | 1989 | 63945 | 188 | 0 | | 0 | | |
| 9781405041355 | 2003 | 69325 | 185 | 0 | | 0 | | |
| 9780261103627 | 1980 | 33778 | 185 | 212 | | 0 | | |
| 9781841493138 | 2001 | 167323 | 182 | 0 | | 0 | | |
| 9780552138901 | 1992 | 13370 | 180 | 0 | | 0 | | |
| 9780593052198 | 2005 | 110553 | 179 | 0 | | 0 | | |
| 9780345428837 | 2004 | 46550 | 173 | 0 | | 0 | | |
| 9780007145621 | 2005 | 32808 | 172 | 0 | | 0 | | |
| 9780575132467 | 2013 | 16213 | 172 | 0 | | 0 | | |
| 9780552134637 | 1990 | 12306 | 171 | 0 | | 0 | | |
| 9780778303572 | 2001 | 14177 | 168 | 0 | | 0 | | |
| 9780007503674 | 2012 | 36556 | 163 | 0 | 54 | 0 | | |
| 9781841495972 | 2009 | 65075 | 160 | 0 | | 0 | | |
| 9780340821954 | 2005 | 180165 | 157 | 0 | | 0 | | |
| 9781841493411 | 2002 | 18019 | 157 | 0 | | 0 | | |
| 9780330493536 | 2005 | 23556 | 155 | 0 | | 0 | | |
| 9780061020674 | 1988 | 74022 | 154 | 0 | | 0 | | |
| 9780552142359 | 1994 | 12806 | 154 | 0 | | 0 | | |
| 9780340738917 | 1999 | 113412 | 153 | 0 | | 0 | | |
| 9780007145638 | 2006 | 30815 | 151 | 0 | | 0 | | |
| 9780575073753 | 2002 | 15909 | 150 | 0 | | 0 | | |
| 9780333766576 | 2002 | 100221 | 149 | 0 | | 0 | | |
| 9780575082373 | 2008 | 14051 | 148 | 0 | | 0 | | |
| 9781841497433 | 2009 | 14713 | 145 | 0 | | 0 | | |
| 9780857520098 | 1998 | 132951 | 144 | 0 | 57 | 0 | | |
| 9780552146142 | 2012 | 54401 | 144 | 0 | | 0 | | |
| 9781841495156 | 2008 | 93417 | 139 | 0 | | 0 | | |
| 9780553806618 | 2005 | 12343 | 139 | 0 | | 0 | | |

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|---------------|------|--------|-----|---|----|---|--|--|
| 9780385609340 | 2009 | 424359 | 136 | 0 | | 0 | | |
| 9780575097360 | 2010 | 14089 | 125 | 0 | | 0 | | |
| 9780099583820 | 2006 | 30193 | 121 | 0 | 53 | 0 | | |
| 9789791141055 | 2010 | 14958 | 121 | 0 | | 0 | | |
| 9780575081963 | 1997 | 137318 | 119 | 0 | | 0 | | |
| 9780552145985 | 2001 | 30902 | 119 | 0 | | 0 | | |
| 9780593052259 | 2007 | 31862 | 117 | 0 | | 0 | | |
| 9781857989540 | 1990 | 27482 | 107 | 0 | | 0 | | |
| 9781841493886 | 2006 | 50256 | 106 | 0 | | 0 | | |
| 9780749936143 | 2006 | 27227 | 95 | 0 | | 0 | | |
| 9781401309275 | 2005 | 13176 | 95 | 0 | | 0 | | |
| 9781841498935 | 1992 | 78203 | 93 | 0 | | 0 | | |
| 9780857680839 | 2010 | 13590 | 93 | 0 | | 0 | | |
| 9781841493879 | 2006 | 64050 | 89 | 0 | | 0 | | |
| 9780857522276 | 2013 | 166305 | 88 | 0 | | 0 | | |
| 9781841496047 | 2007 | 34483 | 87 | 0 | 14 | 0 | | |
| 9780330443029 | 2007 | 16878 | 86 | 0 | 17 | 0 | | |
| 9781841495934 | 2011 | 36969 | 82 | 0 | | 0 | | |
| 9781447205708 | 2010 | 12608 | 79 | 0 | | 0 | | |
| 9781841495910 | 2010 | 49385 | 78 | 0 | | 0 | | |
| 9781857239690 | 1999 | 98688 | 73 | 0 | | 0 | | |
| 9780333725030 | 2000 | 12928 | 73 | 0 | | 0 | | |
| 9781841495958 | 2012 | 25524 | 71 | 0 | | 0 | | |
| 9780563486435 | 2006 | 70688 | 70 | 0 | | 0 | | |
| 9781841494197 | 2008 | 114126 | 69 | 0 | | 0 | | |
| 9781405088947 | 2009 | 16933 | 66 | 0 | | 0 | | |
| 9781405088831 | 2008 | 27135 | 65 | 0 | | 0 | | |
| 9780007203123 | 2005 | 59779 | 64 | 0 | | 0 | | |
| 9781841492292 | 2002 | 145849 | 58 | 0 | 19 | 0 | | |

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|---------------|------|--------|----|----|-----|---|--------|-----|
| 9780575091016 | 2007 | 29551 | 58 | 0 | | 0 | | |
| 9780575074019 | 2004 | 17436 | 58 | 0 | 9 | 0 | | |
| 9781841496771 | 1999 | 12987 | 58 | 0 | 38 | 0 | | |
| 9780743414920 | 2000 | 17113 | 57 | 0 | | 0 | | |
| 9780330480062 | 2001 | 15743 | 55 | 0 | 7 | 0 | | |
| 9780441012916 | 2011 | 16036 | 54 | 0 | | 0 | | |
| 9780091940188 | 2003 | 14164 | 54 | 0 | 46 | 0 | | |
| 9781841496054 | 2005 | 22538 | 53 | 0 | | 0 | | |
| 9781857987386 | 1956 | 14511 | 53 | 55 | | 0 | | |
| 9780593043301 | 2001 | 41912 | 52 | 0 | | 0 | | |
| 9780333761380 | 1995 | 112435 | 50 | 0 | | 0 | | |
| 9780007196128 | 2005 | 37293 | 49 | 0 | | 0 | | |
| 9780356501505 | 2001 | 55856 | 48 | 0 | | 0 | | |
| 9780743209533 | 2012 | 13945 | 48 | 0 | | 0 | | |
| 9781841499987 | 2012 | 8950 | 48 | 0 | 128 | 0 | nebula | 107 |
| 9780743461092 | 2002 | 38873 | 44 | 0 | | 0 | | |
| 9781841495767 | 2007 | 12750 | 39 | 0 | | 0 | | |
| 9780718155216 | 2002 | 45299 | 38 | 0 | | 0 | | |
| 9780002246811 | 2007 | 38511 | 38 | 0 | | 0 | | |
| 9780007196180 | 2011 | 27333 | 38 | 0 | | 0 | | |
| 9780552146784 | 2004 | 49085 | 37 | 0 | | 0 | | |
| 9780712684071 | 2001 | 30009 | 36 | 0 | | 0 | | |
| 9780006510406 | 2002 | 24362 | 36 | 0 | | 0 | | |
| 9780552146777 | 2003 | 62997 | 35 | 0 | | 0 | | |
| 9780552142571 | 1999 | 26732 | 34 | 0 | | 0 | | |
| 9780340823323 | 2002 | 16893 | 34 | 0 | | 0 | | |
| 9780007196159 | 2006 | 31661 | 33 | 0 | | 0 | | |
| 9780099409960 | 1999 | 16659 | 31 | 0 | | 0 | | |
| 9780563486398 | 2005 | 30881 | 27 | 0 | | 0 | | |

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|---------------|------|-------|----|---|----|---|--|--|
| 9781844168088 | 2010 | 21860 | 26 | 0 | | 0 | | |
| 9781844165360 | 2008 | 21337 | 26 | 0 | | 0 | | |
| 9780593044384 | 2001 | 43869 | 25 | 0 | | 0 | | |
| 9780340751787 | 2000 | 17220 | 25 | 0 | | 0 | | |
| 9780006483342 | 1998 | 13401 | 25 | 0 | | 0 | | |
| 9780743414975 | 2003 | 22086 | 22 | 0 | | 0 | | |
| 9781844164769 | 2007 | 13626 | 22 | 0 | | 0 | | |
| 9780007163748 | 2004 | 19099 | 21 | 0 | | 0 | | |
| 9780002246842 | 2003 | 17343 | 21 | 0 | | 0 | | |
| 9780743414982 | 2005 | 15986 | 21 | 0 | | 0 | | |
| 9780743483964 | 2011 | 13642 | 21 | 0 | | 0 | | |
| 9781849902342 | 2000 | 12471 | 21 | 0 | | 0 | | |
| 9780857520111 | 2004 | 33143 | 19 | 0 | 23 | 0 | | |
| 9780006483595 | 2013 | 19492 | 19 | 0 | | 0 | | |
| 9780563486282 | 2005 | 34429 | 18 | 0 | | 0 | | |
| 9780006483359 | 2010 | 18003 | 18 | 0 | | 0 | | |
| 9781844168842 | 1999 | 14299 | 18 | 0 | | 0 | | |
| 9780552146746 | 2009 | 43681 | 17 | 0 | | 0 | | |
| 9780007133741 | 2004 | 37905 | 17 | 0 | | 0 | | |
| 9781846076411 | 2000 | 13423 | 17 | 0 | | 0 | | |
| 9780563486442 | 2012 | 57849 | 16 | 0 | | 0 | | |
| 9780099561859 | 2002 | 23360 | 16 | 0 | | 0 | | |
| 9780006483588 | 2003 | 21568 | 16 | 0 | | 0 | | |
| 9780593044414 | 2006 | 17251 | 16 | 0 | | 0 | | |
| 9780563486275 | 2005 | 29440 | 15 | 0 | | 0 | | |
| 9781841492087 | 2003 | 16724 | 15 | 0 | | 0 | | |
| 9780007264797 | 2013 | 14035 | 15 | 0 | | 0 | | |
| 9780563486503 | 2006 | 58631 | 14 | 0 | | 0 | | |
| 9780399152320 | 2004 | 55325 | 14 | 0 | | 0 | | |

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|---------------|------|--------|----|---|----|---|--|--|
| 9780563486428 | 2009 | 59451 | 13 | 0 | | 0 | | |
| 9780385618984 | 2006 | 57528 | 13 | 0 | | 0 | | |
| 9781846072703 | 2007 | 24001 | 13 | 0 | | 0 | | |
| 9781844167760 | 2012 | 11821 | 13 | 0 | | 0 | | |
| 9780007302291 | 2007 | 49220 | 12 | 0 | 3 | 0 | | |
| 9780007264681 | 2011 | 37740 | 12 | 0 | | 0 | | |
| 9780006483885 | 2010 | 19232 | 12 | 0 | | 0 | | |
| 9780007264766 | 2001 | 16237 | 12 | 0 | | 0 | | |
| 9781844164592 | 2009 | 15694 | 12 | 0 | | 0 | | |
| 9780575074873 | 2002 | 38765 | 11 | 0 | 23 | 0 | | |
| 9781846072000 | 2010 | 20625 | 11 | 0 | | 0 | | |
| 9780563486381 | 2005 | 13161 | 11 | 0 | | 0 | | |
| 9780575073623 | 1969 | 162061 | 10 | 0 | 10 | 0 | | |
| 9780007157600 | 2007 | 43016 | 10 | 0 | | 0 | | |
| 9781846072260 | 2006 | 39369 | 10 | 0 | | 0 | | |
| 9780007133772 | 2003 | 35991 | 10 | 0 | | 0 | | |
| 9780007264711 | 2009 | 20387 | 10 | 0 | | 0 | | |
| 9780007264827 | 2011 | 12211 | 10 | 0 | | 0 | | |
| 9781846072246 | 2007 | 41021 | 9 | 0 | | 0 | | |
| 9780575076006 | 2004 | 31327 | 9 | 0 | | 0 | | |
| 9781846072710 | 2007 | 20965 | 9 | 0 | | 0 | | |
| 9780007157631 | 2007 | 18782 | 9 | 0 | | 0 | | |
| 9781846073472 | 2007 | 17288 | 9 | 0 | | 0 | | |
| 9780715632970 | 2001 | 16536 | 9 | 0 | 7 | 0 | | |
| 9781846073489 | 2007 | 15164 | 9 | 0 | | 0 | | |
| 9780563486299 | 2005 | 34336 | 8 | 0 | | 0 | | |
| 9781846074202 | 2008 | 19464 | 8 | 0 | | 0 | | |
| 9781849701341 | 1999 | 16203 | 8 | 0 | | 0 | | |
| 9780099409939 | 2012 | 13790 | 8 | 0 | | 0 | | |

| | | | | | | | | |
|---------------|------|--------|---|---|--|---|--|--|
| 9780007157662 | 2005 | 13380 | 8 | 0 | | 0 | | |
| 9780563486480 | 2006 | 29489 | 7 | 0 | | 0 | | |
| 9781849902380 | 1999 | 12978 | 7 | 0 | | 0 | | |
| 9780552546591 | 2011 | 11291 | 7 | 0 | | 0 | | |
| 9780563486527 | 2004 | 53019 | 6 | 0 | | 0 | | |
| 9781846072253 | 2011 | 47810 | 6 | 0 | | 0 | | |
| 9780140289756 | 2006 | 20392 | 6 | 0 | | 0 | | |
| 9781841492193 | 2007 | 16408 | 6 | 0 | | 0 | | |
| 9781846073496 | 2007 | 14682 | 6 | 0 | | 0 | | |
| 9781849902373 | 2000 | 13757 | 6 | 0 | | 0 | | |
| 9780563486510 | 2006 | 52910 | 5 | 0 | | 0 | | |
| 9781846079696 | 2008 | 24876 | 5 | 0 | | 0 | | |
| 9781846079894 | 2010 | 18443 | 5 | 0 | | 0 | | |
| 9781846072697 | 2010 | 18160 | 5 | 0 | | 0 | | |
| 9781846079900 | 2008 | 18100 | 5 | 0 | | 0 | | |
| 9781846074226 | 2010 | 17406 | 5 | 0 | | 0 | | |
| 9781849701952 | 2010 | 12744 | 5 | 0 | | 0 | | |
| 9781846075599 | 2007 | 12354 | 5 | 0 | | 0 | | |
| 9781846079870 | 2010 | 23295 | 4 | 0 | | 0 | | |
| 9781846074219 | 2010 | 17929 | 4 | 0 | | 0 | | |
| 9781844168682 | 2008 | 17537 | 4 | 0 | | 0 | | |
| 9781841492827 | 2005 | 14000 | 4 | 0 | | 0 | | |
| 9781846075582 | 2008 | 13293 | 4 | 0 | | 0 | | |
| 9780345503220 | 2007 | 14156 | 3 | 0 | | 0 | | |
| 9780007466061 | 2012 | 256075 | 0 | 0 | | 0 | | |
| 9780140279269 | 2012 | 73004 | 0 | 0 | | 0 | | |
| 9780575075542 | 2012 | 59641 | 0 | 0 | | 0 | | |
| 9781841491653 | 2009 | 58672 | 0 | 0 | | 0 | | |
| 9780747266785 | 2004 | 45049 | 0 | 0 | | 0 | | |

| | | | | | | | | |
|---------------|------|-------|---|---|----|---|--|--|
| 9780575097667 | 2011 | 38460 | 0 | 0 | | 0 | | |
| 9780857521217 | 2012 | 29677 | 0 | 0 | | 0 | | |
| 9780743403856 | 1996 | 28658 | 0 | 0 | 2 | 0 | | |
| 9781846073724 | 2008 | 23770 | 0 | 0 | | 0 | | |
| 9781846076435 | 2008 | 20162 | 0 | 0 | | 0 | | |
| 9781844166831 | 2012 | 17024 | 0 | 0 | | 0 | | |
| 9780006498445 | 2012 | 16798 | 0 | 0 | | 0 | | |
| 9781846079887 | 2009 | 16541 | 0 | 0 | | 0 | | |
| 9781844167289 | 2011 | 16053 | 0 | 0 | | 0 | | |
| 9781844166572 | 2008 | 16008 | 0 | 0 | | 0 | | |
| 9781849700368 | 2010 | 15143 | 0 | 0 | | 0 | | |
| 9781849702072 | 2001 | 13760 | 0 | 0 | | 0 | | |
| 9780755393596 | 2011 | 13407 | 0 | 0 | 63 | 0 | | |
| 9780007244317 | 2008 | 13061 | 0 | 0 | | 0 | | |
| 9781846075575 | 2009 | 11870 | 0 | 0 | | 0 | | |
| 9781849700610 | 2003 | 11549 | 0 | 0 | | 0 | | |
| 9781444728460 | 2009 | 11115 | 0 | 0 | 26 | 0 | | |
| 9781849902861 | 2000 | 10842 | 0 | 0 | | 0 | | |

F.2 Genres

| ISBN | Genre |
|---------------|-------------------------|
| 9780552146166 | fantasy/humour |
| 9780385601023 | fantasy/humour |
| 9780552146159 | fantasy/humour |
| 9780091874773 | fantasy/science |
| 9780552124751 | fantasy/humour |
| 9780552146142 | fantasy/humour |
| 9780552128483 | fantasy/humour |
| 9780552134613 | fantasy/humour |
| 9780552145428 | fantasy/humour |
| 9780552131056 | fantasy/humour |
| 9780552131063 | fantasy/humour |
| 9780552145985 | fantasy/humour |
| 9780552134606 | fantasy/humour |
| 9781857989540 | fantasy/humour |
| 9780552138901 | humour |
| 9780552140294 | fantasy/humour |
| 9780552142373 | fantasy/humour |
| 9780552131070 | fantasy/humour |
| 9780552134620 | fantasy/humour |
| 9780333725030 | science-fiction |
| 9780552142359 | fantasy/humour |
| 9780552134644 | fantasy/humour |
| 9780552134637 | fantasy/humour |
| 9780552138918 | fantasy/humour |
| 9780552134651 | fantasy/humour |
| 9780552140287 | fantasy/humour |
| 9780552146296 | science-fiction/fantasy |
| 9780552146302 | science-fiction/fantasy |
| 9780552142366 | fantasy/humour |

| | |
|---------------|-------------------------|
| 9780586066249 | science-fiction |
| 9780340751763 | science-fiction |
| 9780099409977 | science-fiction |
| 9780006498858 | fantasy |
| 9780006511380 | science-fiction |
| 9780553505818 | fantasy |
| 9781857235692 | fantasy |
| 9780006480099 | fantasy |
| 9780575070813 | fantasy |
| 9780002246804 | fantasy |
| 9780586213148 | fantasy |
| 9781857237634 | science-fiction |
| 9780006482604 | fantasy |
| 9780552146289 | science-fiction/fantasy |
| 9781841490038 | fantasy |
| 9780671037284 | fantasy/historical |
| 9780385600057 | fantasy/humour |
| 9780006480112 | fantasy |
| 9780006511823 | science-fiction |
| 9781857237436 | fantasy |
| 9780006480105 | fantasy |
| 9781857982350 | fantasy |
| 9780552142564 | fantasy |
| 9780553812176 | fantasy |
| 9781857239904 | science-fiction/fantasy |
| 9781857231380 | science-fiction |
| 9780099409953 | science-fiction |
| 9780099410249 | science-fiction |
| 9780140266139 | science-fiction |
| 9780552147415 | fantasy/humour |
| 9780006483489 | fantasy |
| 9781857239881 | fantasy/humour |
| 9781857234572 | science-fiction |

| | |
|---------------|-----------------------------------|
| 9780007102655 | fantasy |
| 9780671018122 | historical/fantasy |
| 9780752816784 | fantasy |
| 9780099664314 | historical/romance/fantasy |
| 9780330340328 | science-fiction |
| 9781857230277 | fantasy |
| 9780552147682 | fantasy/humour |
| 9780385601887 | fantasy/humour |
| 9780575068858 | fantasy/humour |
| 9780593043301 | science-fiction/fantasy |
| 9780002246842 | fantasy |
| 9780593044384 | fantasy |
| 9780743209533 | fantasy |
| 9780552146739 | fantasy/humour |
| 9780743418935 | |
| 9780552147422 | fantasy/humour |
| 9780330392891 | fantasy/science fiction/steampunk |
| 9780450011849 | science-fiction |
| 9781857987447 | fantasy/historical |
| 9780099410287 | science-fiction |
| 9780552147491 | fantasy/sf |
| 9780340771150 | science-fiction |
| 9780099410300 | science-fiction |
| 9780575079939 | science-fiction |
| 9780002247184 | fantasy |
| 9780330281218 | humour |
| 9780006483748 | science-fiction |
| 9780743406970 | |
| 9781857236644 | science-fiction |
| 9780552148405 | fantasy/humour |
| 9780385602648 | fantasy/humour |
| 9780712684071 | science-fiction |
| 9780575073777 | fantasy/humour |

| | |
|---------------|-------------------------|
| 9780091884789 | |
| 9780007144082 | fantasy |
| 9780002246811 | fantasy |
| 9780575073906 | science-fiction |
| 9780340751800 | science-fiction |
| 9780006483564 | fantasy |
| 9780575072138 | fantasy |
| 9780575073654 | science-fiction |
| 9780552148979 | fantasy/humour |
| 9781841490649 | fantasy/science-fiction |
| 9780099410324 | science-fiction |
| 9780099410331 | science-fiction |
| 9781841491103 | fantasy/humour |
| 9780099410348 | science-fiction |
| 9781841490885 | fantasy |
| 9780575073135 | fantasy/humour |
| 9780099410355 | science-fiction |
| 9780007160389 | fantasy |
| 9781857239966 | fantasy |
| 9780006511830 | science-fiction |
| 9780743412414 | |
| 9780552148993 | fantasy/humour |
| 9780385603409 | fantasy/humour |
| 9780006486022 | fantasy |
| 9780575074019 | fantasy/humour |
| 9780002247283 | fantasy |
| 9780002246828 | fantasy |
| 9780007145577 | fantasy |
| 9780006483892 | fantasy |
| 9780743461245 | fantasy |
| 9781857230659 | fantasy |
| 9781405005821 | fantasy/historical |
| 9780552149099 | science-fiction |

| | |
|---------------|----------------------------------|
| 9780099410362 | science-fiction |
| 9781857231212 | fantasy |
| 9780340823347 | science-fiction |
| 9781857232097 | fantasy |
| 9781857233001 | fantasy |
| 9780099410379 | science-fiction |
| 9781841491905 | fantasy |
| 9780099288893 | fantasy |
| 9780099410393 | science-fiction |
| 9781857234039 | fantasy |
| 9780857522276 | fantasy/humour |
| 9780007477159 | fantasy |
| 9780099583820 | science-fiction/romance |
| 9780552166751 | fantasy/humour |
| 9780007532322 | fantasy/humour |
| 9781841499987 | science-fiction |
| 9781849703598 | science-fiction |
| 9780007509843 | fantasy |
| 9780007439027 | fantasy |
| 9781781166178 | fantasy/science-fiction |
| 9781849703888 | science-fiction |
| 9780007444137 | fantasy |
| 9780575076020 | fantasy |
| 9780575096592 | fantasy/paranormal/urban-fantasy |
| 9781841499802 | fantasy |
| 9781849905589 | science-fiction |
| 9780552166591 | fantasy/humour |
| 9780575077010 | fantasy |
| 9780091952907 | science-fiction |
| 9780749959166 | paranormal-romance |
| 9780330521772 | science-fiction |
| 9780857685872 | science-fiction |
| 9781841499758 | fantasy |

| | |
|---------------|----------------------------|
| 9780007273812 | fantasy |
| 9780330545754 | fantasy |
| 9781849905176 | science-fiction |
| 9780575081567 | horror/fantasy |
| 9781781164648 | science-fiction |
| 9781848874640 | science-fiction |
| 9781780891873 | science-fiction |
| 9780385618984 | fantasy/humour |
| 9781849905756 | science-fiction |
| 9780007463251 | fantasy |
| 9781408850756 | fantasy/YA |
| 9780575096547 | fantasy/urban-fantasy |
| 9780575103993 | fantasy/YA/science-fiction |
| 9781594744600 | science-fiction |
| 9780007492558 | fantasy |
| 9781849905749 | science-fiction |
| 9781849905763 | science-fiction |
| 9780385603423 | fantasy/humour |
| 9780552149419 | fantasy/humour |
| 9780575075115 | fantasy/humour |
| 9781841492612 | fantasy |
| 9780385606837 | fantasy/humour |
| 9780441012916 | science-fiction |
| 9780007145591 | fantasy |
| 9781841493237 | urban-fantasy/paranormal |
| 9781841491899 | fantasy |
| 9780575074491 | science-fiction/humour |
| 9780340829783 | fantasy/horror |
| 9780340823354 | science-fiction |
| 9780679740674 | science-fiction |
| 9780749934460 | romance/fantasy/paranormal |
| 9780575075450 | fantasy/humour |
| 9780007157617 | fantasy |

| | |
|---------------|----------------------------|
| 9780006483908 | fantasy |
| 9780340823378 | science-fiction |
| 9780743256742 | fantasy |
| 9780749934477 | romance/fantasy/paranormal |
| 9780575075955 | fantasy/humour |
| 9780385608671 | fantasy/humour |
| 9780345428837 | science-fiction |
| 9780563486282 | science-fiction |
| 9780563486299 | science-fiction |
| 9780563486275 | science-fiction |
| 9780375759239 | science-fiction |
| 9780563486398 | science-fiction |
| 9780563486381 | science-fiction |
| 9780563486374 | science-fiction |
| 9780345479716 | science-fiction |
| 9780743259460 | fantasy |
| 9780345431363 | |
| 9780340823385 | science-fiction |
| 9780345379337 | science-fiction/humour |
| 9780552151504 | fantasy/science-fiction |
| 9780441013074 | science-fiction |
| 9780552152679 | fantasy/humour |
| 9780563486435 | science-fiction |
| 9780563486428 | science-fiction |
| 9780563486442 | science-fiction |
| 9780563486503 | science-fiction |
| 9780563486527 | science-fiction |
| 9780563486510 | science-fiction |
| 9780552149433 | fantasy/humour |
| 9780563486480 | science-fiction |
| 9780765305244 | fantasy |
| 9780571233779 | science-fiction |
| 9781841492841 | fantasy/humour |

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|---------------|------------------------------------|
| 9780312858865 | fantasy/historical/science-fiction |
| 9780441014019 | science-fiction |
| 9781841494432 | fantasy |
| 9780749936679 | paranormal-romance/fantasy |
| 9780575076815 | science-fiction |
| 9780755322831 | fantasy |
| 9781844163700 | science-fiction |
| 9780755331581 | fantasy |
| 9780749936969 | paranormal-romance/fantasy |
| 9780749936976 | paranormal-romance/fantasy |
| 9780385611015 | fantasy/humour |
| 9781846072253 | science-fiction |
| 9781846072246 | science-fiction |
| 9781846072260 | science-fiction |
| 9781846074516 | |
| 9781846072703 | science-fiction |
| 9781846072710 | science-fiction |
| 9781846072697 | science-fiction |
| 9780385611770 | fantasy/humour |
| 9789791141055 | fantasy/historical |
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